Illustration

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JOSEPH CHRISTIAN LEYENDECKER (American, 1874-1951). *Thanksgiving, 1628-1928: 300 Years (Pilgrim and Football Player), The Saturday Evening Post cover*, November 24, 1928
Oil on canvas. 28-1/4 x 21 inches. **Sold for: $365,000. World Auction Record for the Artist**

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COVER ILLUSTRATION BY

J.C. LEYENDECKER

(1874 – 1951)

The Saturday Evening Post
August 25, 1923

Photo courtesy of The Illustrated Gallery, PA

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VOLUME THIRTEEN, ISSUE NUMBER FIFTY — 2015

Contents

4 J.C. Leyendecker
by David Saunders

110 New and Notable

112 Exhibitions and Events

From the Editor...

Welcome to the fabulous FIFTIETH issue of *Illustration!*

It's been an incredible journey so far, and there are many people to thank for the success and longevity of this publication. To all of the contributors, advertisers, collectors, and friends who have supported this endeavor, you have my deepest thanks. And certainly none of this would exist without you, the readers, who buy every new issue. I hope you continue to enjoy the ride!

When I first started this magazine way back in 2001, I had no idea what to expect. All I knew was that I had a personal interest in illustration art history, and that finding stories about this stuff was difficult if not impossible. I figured there would be a small group of like-minded fans who would want to read about these artists and see examples of their work. In the days before the explosion of the internet, blogs, and Facebook groups, the magazine filled a void. While the internet may have diminished the need for print, I still believe that a physical magazine is something special. I hope to continue producing this one for many years to come!

2015 was a big year, one which saw the publication of The Golden Age series, three books (so far) which each collect a beautiful survey of some of the greatest masterpieces of American illustration art. If you've yet to add any of these books to your collection, I think you're missing out. Preview the books in their entirety on my website and see for yourself!

My next book, shipping in February 2016, is *The Art of Dean Cornwell.* If you own the first book on Cornwell that was released in 1978 (and reprinted in 2000) then you know that most of that book was printed in black and white. This completely new volume is 224 pages and is printed in FULL COLOR throughout. The print run is limited, so the book may be sold out by the time you read this, but check the website or call me to be sure! (See the ad on the inside back cover for more info.)

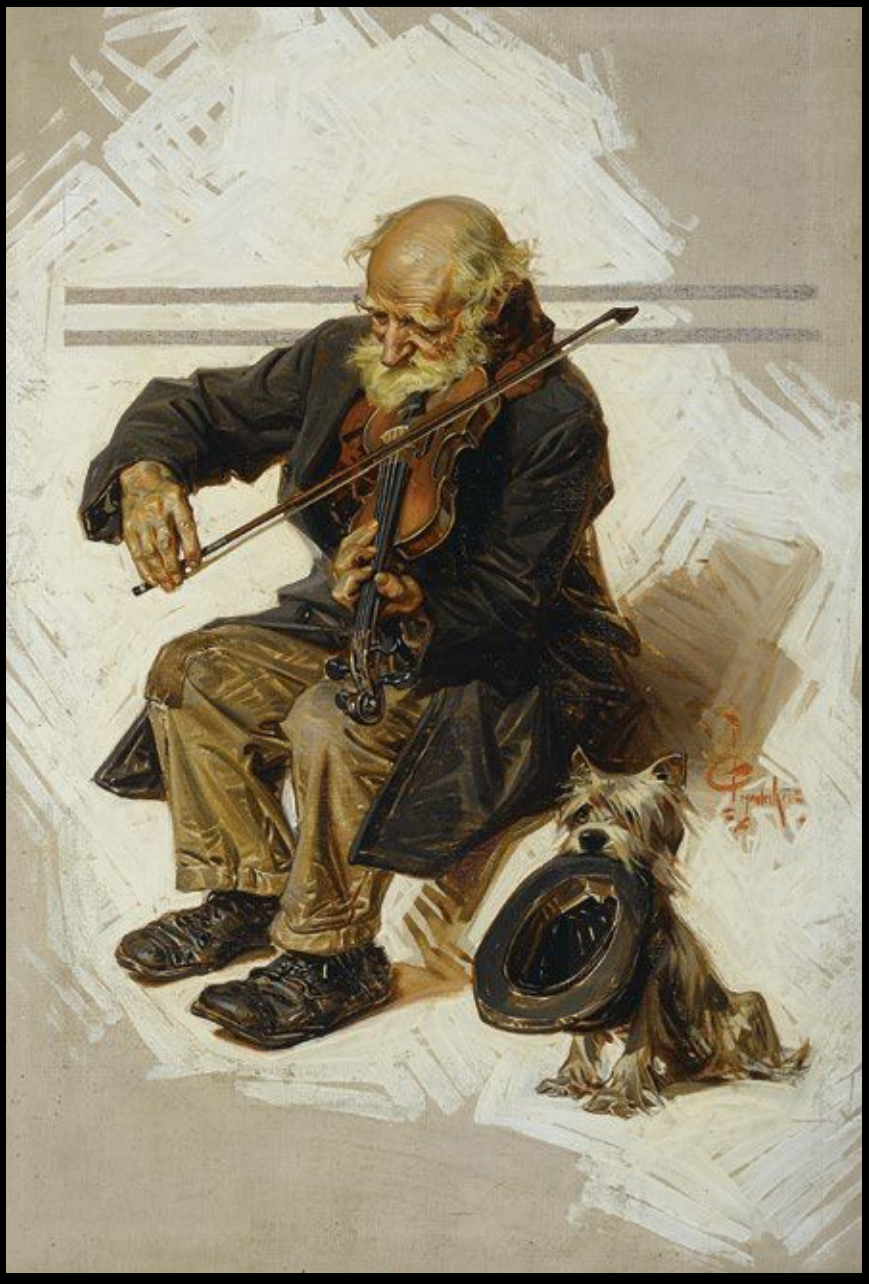
The current issue you hold in your hands presents a detailed look at the life of one of my favorite illustrators of all time, J.C. Leyendecker. Frequent contributor David Saunders has produced one of the most complete biographies of the artist ever published, and I'm very excited to share it with you in this book-length issue.

Thanks again for your continued support. Here's to the next fifty issues!

Daniel Zimmer, Publisher

the illustrated gallery

J.C. LEYENDECKER (1874-1951)



"The Violinist and His Assistant"
Cover for *The Saturday Evening Post,* December 23, 1916
Oil on Canvas, 30" x 21"

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the illustrated gallery

J.C. LEYENDECKER (1874-1951)

"Traffic Stop"
Cover for *The Saturday Evening Post*, June 24, 1922
Oil on Canvas, 28" x 21"

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Joseph Christian Leyendecker, 1910

J.C. Leyendecker

by David Saunders

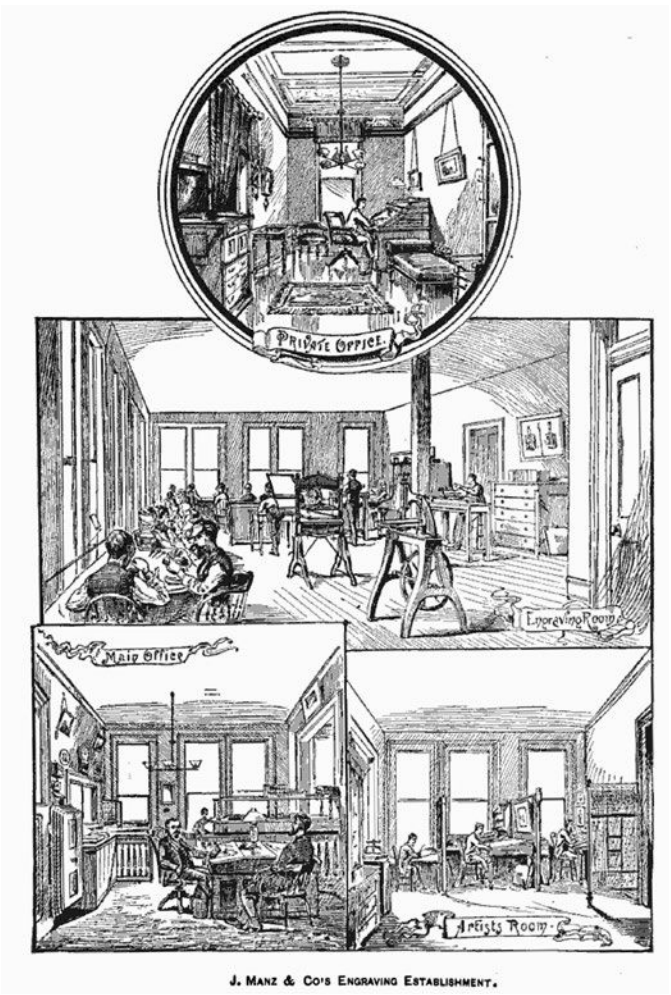
In the early 20th century, the *Saturday Evening Post* had become the major media outlet for mass-market industries to address the American public. Its publishing company dominated the field of advertising by selling a lifestyle that was tailored to the aspirations of their audience. The artist who personified that cultural development was J.C. Leyendecker. He was the most celebrated illustrator of his generation. Norman Rockwell stated a common sentiment when he said, "Leyendecker was the master of the magazine cover." So who was this remarkable artist?

Joseph Christian "J.C." Leyendecker was born March 23, 1874 in the German town of Montabaur, in the Prussian province of Hessen-Nassau, halfway between Frankfurt and Cologne. The father, Peter Leyendecker, was born in 1838 in Dernbach, Prussia. He and his family were farmers. The mother, Elizabeth Roth Ortseifen, was born in 1845 in Montabaur. Her family included prosperous Jewish businessmen. They married in 1868 and had four children, Adolph Albert Leyendecker (b. May 27, 1869), Mary Augusta Leyendecker (b. May 1, 1872), J.C. Leyendecker (b. March 23, 1874), and Franz "Frank" Xavier Leyendecker (b. January 19, 1876).

In 1871, the Franco-Prussian War brought upheaval to the region and triggered a wave of emigration. In 1872, the mother's youngest brother, Adam Ortseifen (b. December 2, 1854), left Montabaur and moved to America. He was 18, and had worked as a draftsman for a local architect. He settled in Chicago to work as a draftsman, but soon found better paying work at a sign painting shop. He worked in the daytime and attended evening art classes at the Chicago Academy of Design at Monroe and State Streets. The school later moved to its permanent home on Michigan Avenue and changed its name to the Art Institute of Chicago. By 1875, Adam Ortseifen started his own sign painting business at the corner of 12th Street and Michigan Avenue. At that time there was no practical technology to print colorful outdoor advertising, so the signs were painted by hand. His sign business became popular with brewing companies, who supplied their syndicated saloons with nicely decorated storefronts. In 1877, Adam Ortseifen painted a mural entitled "Germania" for the German-American Businessmen's Association Hall. His mural was so impressive the McAvoy Brewing Company hired him to take charge of their advertising. On November 10, 1878 he married Josephine Krieger. She was born in 1858 in Chicago of German ancestry. Her father and mother were prosperous saloonkeepers. They raised a family of four children, Adam (b.1879), George (b.1883), Josephine (b.1889), and Marguerite (b.1893). In 1880, he became McAvoy's sales agent for the South Side,

Illustration for Cluett, Peabody & Co., 1910. Oil on canvas, 19.25" x 17". Photo courtesy of The Illustrated Gallery, PA

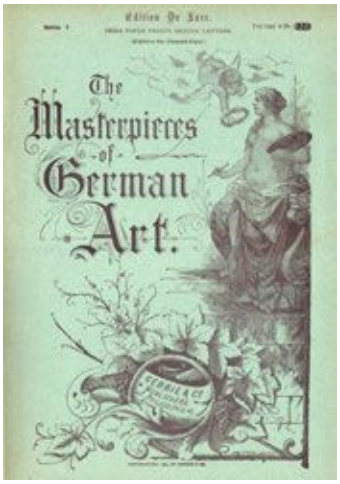
Leyendecker and Ortseifen family, 1892: 1. J.C., 2. Frank, 3. Adolph, 4. Mary Augusta



Jacob Manz Engraving Company, 1889

and was soon promoted to general agent for all of Chicago. In 1882, Adam Ortseifen became general manager and vice-president of the McAvoy Brewing Company.

That same year, he sponsored the immigration of his sister's family to America. The Leyendeckers traveled as steerage passengers on the steam ship *Pennland*. The father's occupation was listed on the passenger manifest as "Farmer." They arrived in New York City on July 8, 1882, and traveled by train to Chicago, where they lived at 2426 South Park Avenue. The McAvoy Brewing Company was one block away at 2348 South Park Avenue. Peter Leyendecker went to work for the company as a brewer's assistant. Adam Ortseifen was the patron and patriarch of the Leyendecker family.



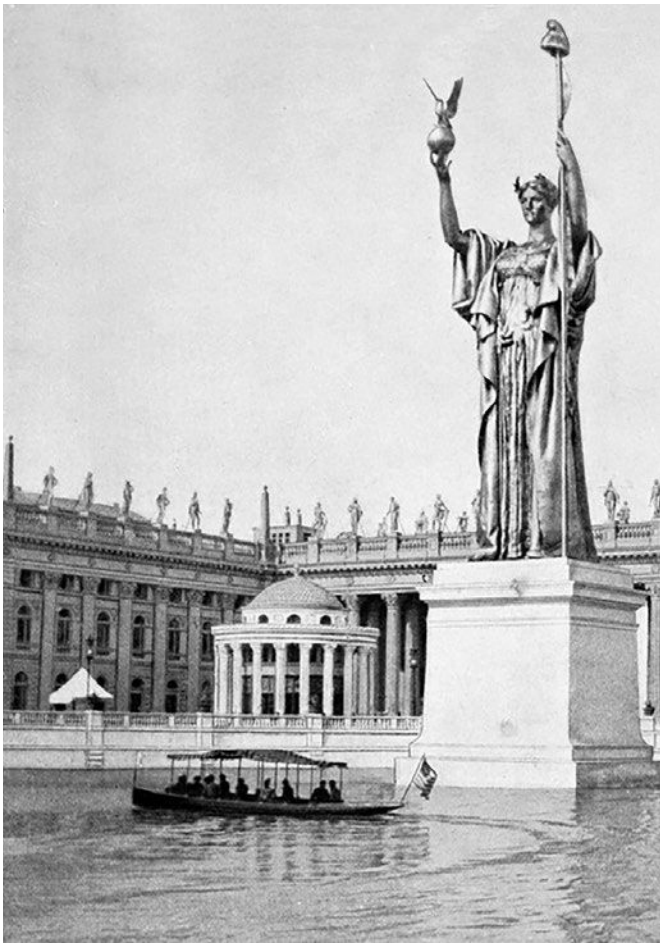
***Masterpieces of German Art*, 1884**

The children attended public school, except the oldest brother Adolph, who at age 12 entered the work force as an errand boy at the McAvoy Brewing Company.

All four children were talented in drawing. According to J.C., "When I was eight I was already covering schoolbooks with rudely colored examples of my work. At home, I kept myself busy with more pretentious paintings, which, for want of canvas, were done on oilcloth of the common kitchen variety. Whatever their faults, these pictures lacked nothing in size. They were all dutifully presented to long-suffering friends and relatives." In 1885, at the age of 11, J.C. precociously designed a new label for the McAvoy Brewing Company. Uncle Adam Ortseifen encouraged his talent, but declined to accept his nephew's design for production. As a consolation prize, he gave him a deluxe 1884 edition of *The Masterpieces of German Art*, which included 10 over-sized folios with 300 engravings of salon paintings, such as *The Stag*, *Chariot Race at Circus Maximus*, and *The Guardian Angel*. The young artist treasured this inspiring gift for the rest of his life.

Four years later, in June of 1889, at the age of 15, he completed the eighth grade and entered the work force. His first job was with the Jacob Manz Engraving Company at 183 Monroe Street, Chicago. Jacob Manz was born in 1837 in Zurich,

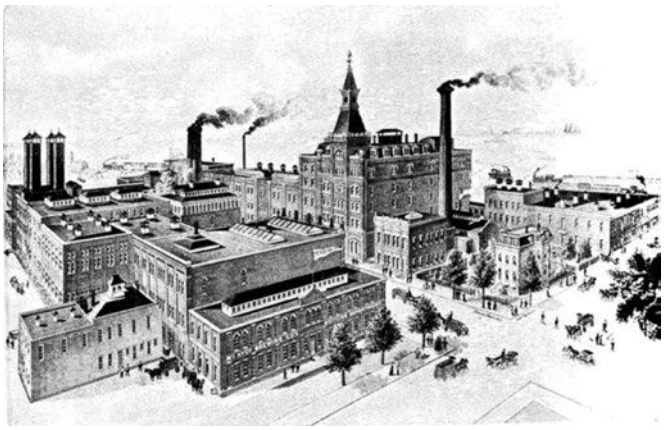
Ad for Jacob Manz Engraving Company, 1895



The World's Columbian Exposition in Chicago, 1893

Illustration for the *Sunday Inter Ocean*, September 22, 1895

Switzerland. He came to America in 1855 and became one of the nation's finest producers of half-tone, line work, wood, and steel engravings. The company employed over 100 artisans, and their many clients included the McAvoy Brewing Company. According to J.C., "I still remember boarding an open cable car one windy day with three large canvases wrapped in newspaper and fighting my way through the crowded streets to the engraving house, where I showed my samples. The boss inspected a stag at bay, a chariot race, and a biblical subject with amusement, but he did tell me to report for work." Although these early works are now lost, judging from his description they were most likely based on engravings from *The Masterpieces of German Art*.



The McAvoy Brewing Company, 1898

In 1889, Adam Ortseifen negotiated a deal for the McAvoy Brewing Company to join a British brewery syndicate, which brought significant wealth to the Ortseifen and Leyendecker families. Peter Leyendecker, age 51, retired from the brewing business and never worked again for the rest of his life. The Leyendeckers moved to a more prosperous home at 5334 East End Avenue, and hired servants and a cook. That fall, J.C. could afford to attend the Art Institute of Chicago, where he studied three nights a week. His teacher was John Henry Vanderpoel (1857-1911), an accomplished artist renowned for his knowledge of anatomical drawing. J.C. later credited this teacher with helping to develop his natural talent as a draftsman.

In 1890, Peter Leyendecker applied for Naturalized Alien U.S. citizenship. Adam Ortseifen witnessed his official documents. He was granted U.S. citizenship, and that status was also extended to his family members. At that same time, his eldest child Adolph, age 21, was promoted to general sales agent at the McAvoy Brewing Company, while J.C. was promoted to apprentice staff artist at the Manz Engraving Company. According to the *Chicago Herald*, "No one was prouder of him than Jacob Manz."

On October 21, 1892, the World's Columbian Exposition in Chicago was dedicated to the 400th anniversary of the dis-

covery of the New World by Columbus in 1492. Frederick Law Olmstead (1822-1903) designed the layout of the 600 acre fairground as an ideal city of Beaux Arts splendor. There were 46 national pavilions, exhibition halls for industries (including the Manz Engraving Company and the McAvoy Brewing Company) and a midway with carnival amusements, featuring the original Ferris Wheel. Over 20 million visitors attended the fair, which had an uplifting effect on American industry, and stimulated popular interest in French neoclassical art. J.C. was inspired by the scale, popularity, and grandeur of the Exposition, which he repeatedly visited until it closed one year later. He filled several sketchbooks with detailed observations of the fair's monumental statues, which were displayed on ornamental pedestals and festooned with carved laurel wreaths. He used those drawings as reference material for the remainder of his life.

During this first stage of artistic development, J.C. was an impressive draftsman, a talented designer, and a diligent technician. These fundamental skills reflected the artistic criteria of his uncle Adam Ortseifen, his art professor John Henry Vanderpoel, as well as the fashionable neoclassical American Beaux Arts movement personified by Daniel Chester French (1850-1931), Augustus Saint-Gaudens (1848-1907), and William Merritt Chase (1849-1916). J.C. Leyendecker was a child prodigy of that era, although he had not yet developed a unique style.

His older sister Mary Augusta also attended the Art Institute of Chicago, where she studied with Mrs. Lou Wall Moore (1864-1924), a sculptor and expert on classical Greek sculpture, costumes, and dance. Several women artists that taught at the school formed the Bohemian Art Club, of which Mary Augusta was an active member.

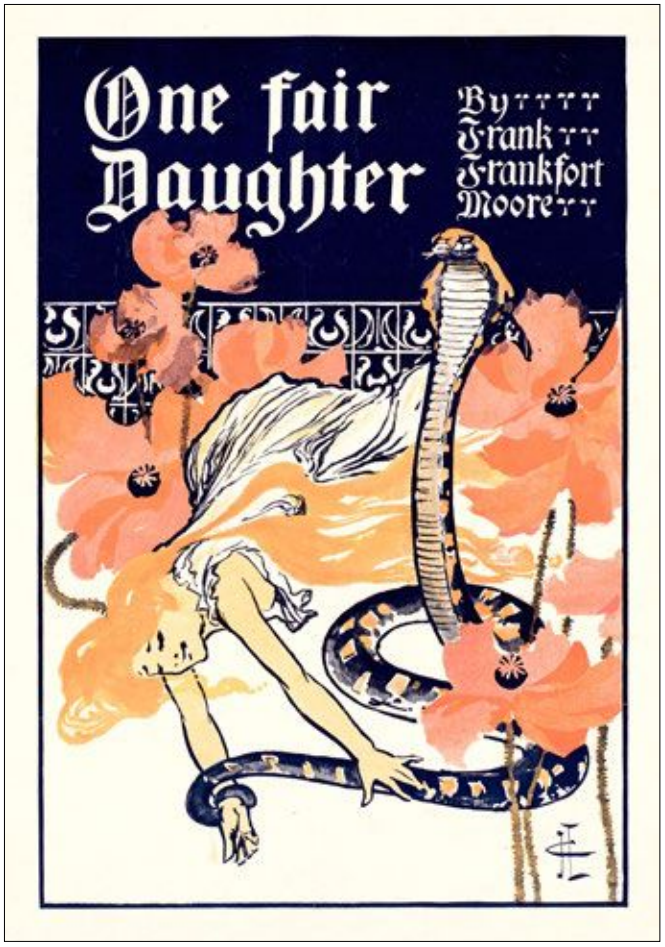
In 1893, Adolph and Frank Leyendecker, ages 24 and 17, began to study with Gustave Adolph Brand (1863-1944), a German artist who came to Chicago to design stained-glass windows for the German Pavilion at the World's Columbian Exposition. Adam Ortseifen was so impressed by the artist's work that he was hired to decorate a new expansion of the McAvoy Brewing Company. The artist went on to decorate numerous theaters, government, and commercial buildings in Chicago. In 1893, he became Director of the Decorative Art Department at Chicago's famous department store, Marshall Field & Company. Under the tutelage of this artist, Adolph and Frank Leyendecker became, according to the *New York Times*, "proficient in designing and painting stained glass windows."

The *National Police Gazette*, September 16, 1893, published a humorous story of a scandal concerning Adolph Leyendecker's seduction of a betrothed woman, and his inglorious flight from the vengeful fiancée:

> "Louis Epstein, alderman of the First ward, and owner of the far-famed Randolph Street Dime Museum of Chicago, was engaged to Madame Weber, proprietress and mistress of ceremonies, until her affections were tempted by Adolph Albert Leyendecker, general agent of the McAvoy Brewing Company. He had gold

Self-portrait for the *Sunday Inter Ocean*, September 22, 1895

galore, and he had good looks in profusion, and he vowed by the hilarious Bacchus that he would love the blushing madame until the fires of Podunk congealed in chunks. A long, long story, a sweet, sweet story it was that this purloiner of museum men's possessions poured into the ears of the madame, and after time had worn smooth the road to the stately dame's innermost heart, she toyed coyly with her $50,000 necklace, and blushing like a roadhouse in the morning, she told him she loved him just a little. Adolph Albert, in the exuberance of his and his bartender's spirits, wrote a letter to the hotel upon the fashionable banks of Cedar Lake. And in the letter he ordered a suite of rooms held for himself and his wife. The joy of their meeting can best be learned by reading the last eighteen chapters of any of the late society novels, for space here is limited, but it was all very, very fine. Until Louie Epstein arrived. He entered the hotel lobby with a peaceful smile upon his visage. 'Are Mr. and Mrs. Leyendecker here?' he asked sweetly. 'Oh, yes,' replied the clerk, who was less versed in wisdom than most hotel clerks. 'How nice,' murmured Louie, with his smile becoming beatific. 'May I see my dear friends?' 'Oh, yes,' obligingly replied the clerk, 'You may go right up.' 'How kind of you,' murmured Louie, and as the smile gave place to an ominous frown, he dashed up those steps like an Alpine gazelle. He opened the door to the boudoir and saw what he saw. There was Adolph Albert sitting down in a nice easy chair in the most domestic way



***One Fair Daughter*, 1894**

***Art in Dress*—Fall and Winter fashion catalogue cover, September 1895. Gouache on heavy paper, 21" x 16.5". Photo courtesy of Heritage Auctions, HA.com**

> imaginable. His feet were encased in slippers and his soul ensconced in joy. He was listening to the prattle of his temporary sweetheart, and she—oh, she stood before the mirror, with her skin glowing from a recent bath and her toilet just undergoing manufacture. They were having such a nice, domestic time, until the door opened. 'L-o-o-o-o-o-o-o-i-e!,' gasped the madame, as she caught his reflection in the mirror. 'Epstein!,' screeched Adolph, as he forgot domesticity, forgot the peril of his sweetheart, forgot the promises he'd made to defend her, forgot how he loved her, forgot how she loved him, and forgot all else in his wild, wild flight for liberty. He made a frantic dash and dodged beneath Louie's arm and half rolled and half sprawled down the stairway and out upon the pier, where he jumped wildly into the nearest rowboat and offered the boatman fabulous sums to row him across the lake. A hundred folks that grew into a thousand saw the man being ferried away, coatless, hatless, shoeless."

This nationally-distributed periodical identified Adolph's full name and employment at the McAvoy Brewing Company. That was not the sort of publicity Uncle Adam Ortseifen appreciated. Furthermore, as a leader of the German-American business community, Alderman Epstein was his political ally. The sordid escapade brought shame to his parents, who were absolutely indebted to Adam Ortseifen. The prodigal son lost his job at McAvoy and became *persona non grata* to his uncle. Although he continued to live at home, from this point on Adolph was the black sheep in the family. He eventually found a new career at the Chicago Art Glass Company through connections with Gustave Adolph Brand.

At that same time, J.C. Leyendecker was 19 years old and developing a far more promising reputation. According to local newspapers, he was "richly illustrating issues of *The Interior Weekly* of Chicago." He also created a decorative art nouveau frontispiece for an issue of *The Inland Printer*, a Chicago-based technical trade journal for the printing industry. Over the next two years he illustrated *The People's Bible History* for the Powers Brothers Publishing Company, and *One Fair Daughter* by F.F. Moore for E.A. Weeks Publishing Company. The plates in both books were produced by Jacob Manz Engraving Company. According to the *Chicago Tribune*, April 27, 1895, "A creditable sample of what Chicago is doing in the way of book publishing is *One Fair Daughter* by Frank F. Moore. The cover is red canvas with gilt lettering, and everything about the volume is in excellent taste. The illustrations, which are a treat, are half tone reproductions of wash drawings. The artist is J.C. Leyendecker, a Chicago man who is little known, though he has done some clever cover work. The original drawings dis-

Frank (left) and J.C. Leyendecker in their Paris studio, 1896

1. J.C. and 2. Frank Leyendecker in their Paris school, 1896

played in Brentano's windows have attracted much attention and many offers of purchase."

J.C. continued to take evening classes with John Henry Vanderpoel at the Art Institute of Chicago, where he also studied with Enella Benedict (1858-1942). By the end of the spring semester of 1895, his art teachers encouraged him to seek master training in Paris. In the 19th century, it was standard procedure for graduates of American art schools to finish their studies in Europe. Both Vanderpoel and Benedict had studied in Paris at the Académie Julian, and they encouraged him to attend the school. Unlike the more conservative École des Beaux Arts, the Académie Julian required no entrance exam, was co-ed, and comparatively inexpensive.

J.C. requested financial support from his uncle and parents to study abroad. He was philosophically an elitist. He sincerely believed in the superiority of the Old Masters, and he hoped to become one though hard work and self-discipline. In most photographs his face has the same striking expression of gloom. According to acquaintances he was well-mannered, sensitive, and soft-spoken. His brother Frank was also an elitist, but he was more playful, less disciplined, and less ambitious. He usually appears to be cheerful in his photographs, but according to acquaintances he struggled with depression. The family agreed to pay for the studies abroad when Frank asked to join him as well. The parents hoped the shared experience would strengthen their brotherly bond and keep them both out of trouble.

On September 20, 1895, J.C. and Frank, ages 21 and 19, applied for passports to travel to Europe. Their government documents were witnessed by their older brother Adolph, who was 27. Their passports recorded J.C. as 5'-9" and Frank as 5'-11". These exact same heights were later corroborated on other government documents.

Two days later, on September 22, 1895, the Chicago newspaper the *Sunday Inter Ocean* reported, "J.C. Leyendecker is booked to go abroad next month."

In October of 1895, the Leyendecker brothers sailed for Europe. The first months of their adventure were spent in Germany, with relatives they had not seen in 13 years. The brothers stayed in Montabaur for the holidays with their Grandmother Anna Roth Ortseifen (1824-1899). In January of 1896 they arrived in Paris, where they stayed for a year and a half. They enrolled at the Académie Julian at 31 rue du Dragon. Their teachers were Benjamin Constant (1845-1902), Jules Joseph LeFebvre (1836-1911), Marcel-Andre Baschet (1862-1941), and Jean-Paul Laurens (1838-1921). The school's most renowned teacher was Adolphe Bouguereau (1825-1905).

The brothers also studied at the Académie Colarossi at 10 rue de la Grand-Chaumière. The director of the school, Filippo Colarossi (1841-1906), was an associate of John Singer Sargent (1856-1925), who had reached the pinnacle of social success as a portraitist of the rich and powerful. J.C. and Frank studied portraiture at the school and produced several impressive portraits, which reflect Sargent's technique. While in Paris, J.C. also painted watercolors of boats and bridges on the river Seine, which have a striking resemblance to Sargent's watercolors.

Alphonse Mucha (1860-1939), a fashionable poster designer and founder of the Art Nouveau movement, taught a class at the Académie Colarossi in illustration, and decorative composition for art and industry. The Leyendecker brothers met Mucha and were greatly influenced by his work. Fin de siècle Paris was in love with the posters of Mucha, as well as Jules Chéret (1836-1932), Henri de Toulouse-Lautrec (1864-1901), and Theophile Steinlen (1859-1923). All of these artists were inspired by the idea that great art could be produced in the service of an enlightened industrialist for mass production. This radical new approach to art appealed to the younger generation. They had grown up in the Age of Invention and yearned for a modern way to succeed in life, rather than patiently lining up behind the older generation to wait for patronage from the aristocracy at annual salon shows.

During this phase of his artistic development, J.C. Leyendecker emulated the lithographic poster artists of Paris. They were influenced by Japanese woodblock prints, designed with simplified shapes, flat areas of color, natural textures, and the

Frontispieces for *The Inland Printer*, 1897

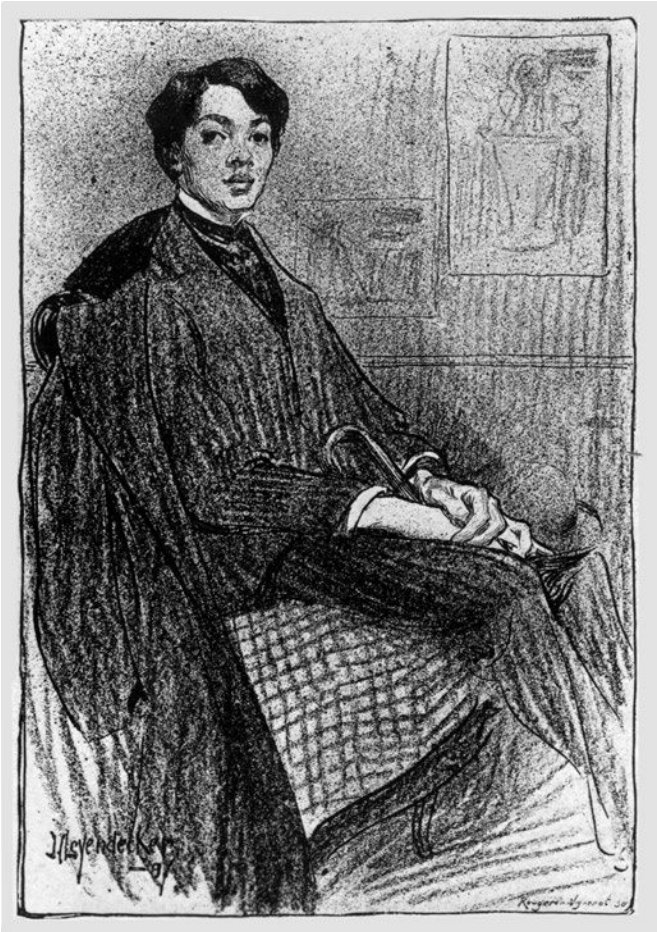
graceful flair of the ink-brush. During this period, J.C. refined his unique signature to resemble Japanese calligraphy.

While in Paris in August of 1896, J.C. won an American contest to design the cover of *The Century* magazine. Aside from magazine sales, the cover image was also enlarged as a decorative poster, which was popular enough to merit a European edition. This success galvanized his reputation as a promising young commercial artist. Immediately after the award, he was commissioned by *The Inland Printer* to create 12 monthly covers, all of which resemble the fashionable poster art of Paris.

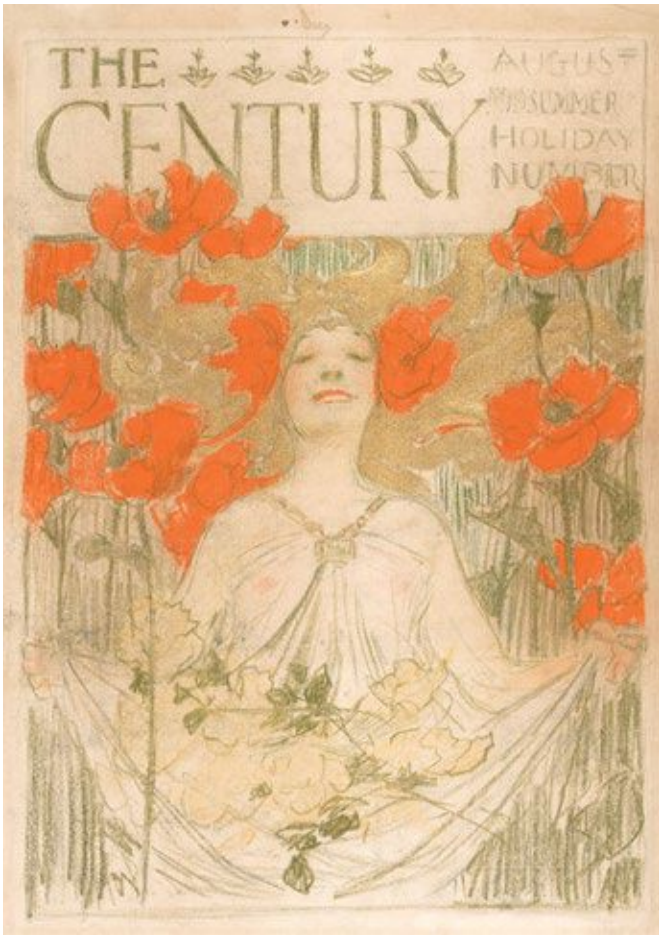
On April 24, 1897, a solo exhibition of Joseph Christian Leyendecker opened in Paris at the Salon du Champs de Mars. Alphonse Mucha was impressed with the show and encouraged friends from his social circle to visit the exhibition. These included artists from the Post-Impressionists, the Nabis, and the Art Nouveau movement. The cover of his exhibition catalog was a drawing of Frank, *Portrait de Mon Frère*. The same drawing was also reproduced in Chicago newspapers, where the art, gossip, and society columns followed the progress of the hometown boys.

In 1897, the *Chicago Evening Post* and the *Chicago Eagle* both published excerpts from a letter from J.C. Leyendecker to Uncle Adam Ortseifen, which described his experience at art school:

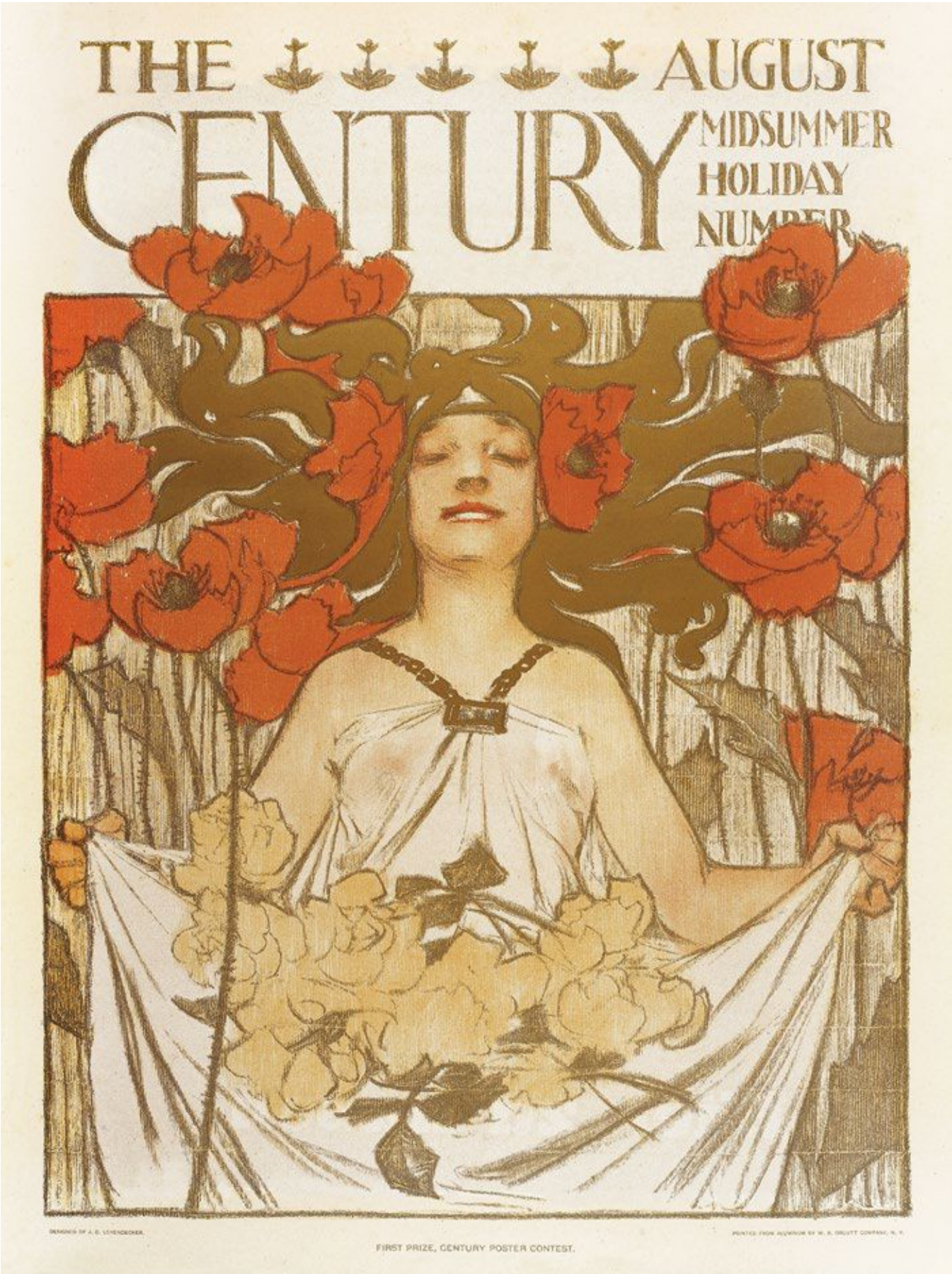
> "I had few preconceived notions of what the life in the school and Quartier Latin would be like. I wished to find surprises—and I did! One of the first things which came to me, and which I had not counted upon, was a strangely lost feeling—lost among a whole crowd of fellows who had done something worth while. It was like beginning all over again, with no friendly credit marks to your score of the past. But I soon found that the men were good fellows, hard workers and as appreciative as they were critical. Thoroughness is the principle upon which the French Art Schools have won their success. It doesn't take long to discover that style and dash will not make a drawing or painting go here as it will an illustration back home. Serious work—getting right down



Portrait of Frank X. Leyendecker by J.C., March 1897



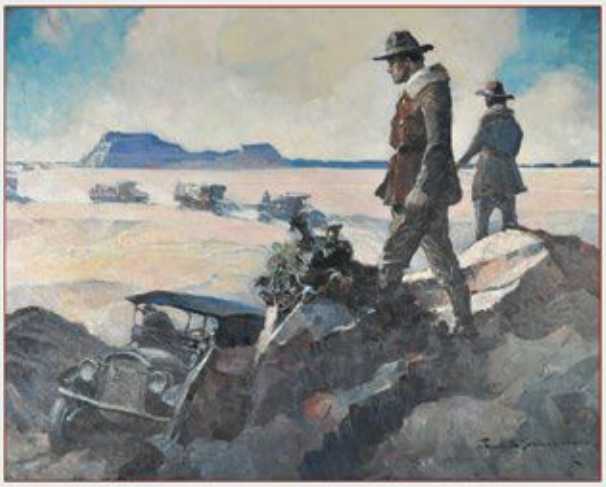
***The Century* magazine poster contest submission, 1896. Gold leaf, pastel, and pencil on paper, 24" x 18.25". Photo courtesy of Heritage Auctions, HA.com**



J.C. Leyendecker's prize winning poster design for *The Century*, August 1896

***Lady with Flowers*, 1896. Mixed media on board, 12.5" x 9". Photo courtesy of Heritage Auctions, HA.com**

to the foundation principles—is the demand which is laid upon every student over here. If I learned anything it was that a picture is really only valuable for the thought behind it. There is little talk of 'handling' and of the catchy tricks of the trade, and much emphasis upon a deep and serious significance in everything attempted. Since I came to study color and composition, I've worked entirely in oils, with the exception of a few rough pen sketches of the school and the delightful bits of color which are characteristic of the Quartier and its peculiar life. There is no examination, no showing of previous work in order to gain an entrance to the school. There are several branches of the Julian Academy in various parts of the city, but I attend the main academy in Rue de Dragon, which is presided over by Jean Paul Laurens, Benjamin Constant, Bouguereau and Baschet. As I entered the big room, in which 150 students were assembled, my attention was politely called to five huge placards, notifying the 'nouveau,' or new man, that he is expected to stand the treats for the crowd. Of course I at once signified my desire to comply with the printed request. In a twinkling the fellows formed a line, each placing his hands upon the shoulders of the man in front of him. Then, with lockstep, we marched out of the academy to a neighboring cafe and each member of the party refreshed himself with his chosen beverage. That is the kind of an introduction the new-comer receives at the school, and it is typical of the bohemian spirit of the place. Three models pose at the same time in each room, and the new pupil takes his materials and begins work upon the subject which most attracts him. But some time in the first week the professor comes around and takes a first look at the beginner's study. That is an important moment, for if the teacher does not approve of it the nouveau is assigned to work from casts instead of from life. The mornings are devoted to class study from models and casts, and the afternoons to composition work. The subject of the composition is announced in the class, and it is briefly explained by the teacher. The students are not allowed to consult any authorities bearing upon the subject, but must make their composition wholly from the meager data given them by the professor. The pupil is at liberty to do his composition in his own atelier or combination lodging-room and studio. Saturday afternoon is looked forward to as the great occasion of the week. Then the compositions are brought to the classroom and the teacher passes from one easel to another giving his criticism to the pupils, who crowd about him, clambering upon chairs and stools to secure points of vantage from which to view the pictures. This is called 'Saturday classe des esquisses.' Words of praise are few on these occasions, and the criticism is chiefly devoted to pointing out the defects of the compositions. The competition for the monthly prizes and medals is intense—not so much for their intrinsic value as for the honor which



THE CONVOY
Frank E. Schoonover
Oil on canvas; 30" x 38"; 1921
"The Deer Stalker" by Zane Grey
Country Gentleman Magazine, May 1925
1375 in the Catalogue Raisonné

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***Seated Lady with Elegant Hat*, 1897. Pencil, ink, and gouache on board, 10.5" x 8.25". Photo courtesy of Heritage Auctions, HA.com**

Poster for Royal Union Mutual Life Insurance Co., 1898

they carry with them. Although the students usually work from 8 o'clock in the morning till 5 o'clock in the afternoon, with an hour's rest at midday, they all contrive to see the sights of Paris, and to see much of the Quartier Latin. Of course, all visit the Louvre and the Luxembourg Gardens, but to me the famous cafes of the Quartier were among the most interesting and attractive places in the city. The music at the Cafe Rouge, which is much frequented by the best artists of Paris, is furnished by the prize pupils of the conservatory, and is of the highest quality. It is almost an ideal place in which to study Parisian character. But the cafe in which the students take their chief delight and indulge their wildest antics is in Harcourt, on Boulevard St. Michel. It is surrounded by large schools and academies of almost every kind, and many a riot has been started from its tables. While the phase of life which is to be seen here at night is well calculated to disturb an American of quiet and puritanical tastes and training, it is devoid of the repulsive features which are characteristic of gay life in other cities. There is brightness, cheer and color everywhere. The Quartier Latin has its own quiet side, which is thoroughly enjoyable. Nearly all the men live very modestly, and many of them do their own cooking. A visit to the atelier of an acquaintance and a dinner prepared by the host before the eyes of his guests is as cosy and delightful an affair as can be imagined. Scores of pleasant acquaintances are formed in this manner, and much help is given the younger students by association with those who are well advanced. While this bohemian existence has its drawbacks and inconveniences, it is not regarded as a hardship. In any other city it would probably be so considered—but not in Paris! There it has the real touch of romance. No lesson to be learned there is, it seems to me, of greater value and importance to the young American artist than the necessity of taking time to dream over the work in hand. The American tendency is to rush hard at everything. Over here one learns to let artistic plans ripen and mature easily and with much deliberation. This brings the freedom which comes only from a sense of leisure—a feeling which is very necessary to good art. One of the things in which I was pleasantly surprised was the amount of attention devoted by the great teachers to the individual students. Their instruction is personal to a degree which seems remarkable. The Académie Julian is probably the most important school of its kind in Paris. This is evidenced by the fact that Prix de Rome winners have of late been almost exclusively Julian men. I won two prizes of 50 francs for excellence in composition and I divided two 100-franc prizes with my brother."

Advertisement for McAvoy Brewing Company, 1898

Mural by Frank Leyendecker, 1899. Photo by Mary Hartenbower

On June 11, 1897, the Leyendecker brothers returned to America on the steam ship *Fuerst Bismarck*. One month later, on July 10, 1897, the *Chicago Eagle* reported "Mr. Leyendecker's Great Success":

> "Mr. Adam Ortseifen, the widely known and respected Vice President of the McAvoy Brewing Company, is justly proud of the success of his nephew, Mr. Joseph C. Leyendecker, the young Chicago illustrator and winner of *The Century*'s cover design competition, who has just returned from Paris, having spent eighteen months of close study in the famous Julian Academy of Arts. Nothing short of the strong demonstration of his native gifts as an illustrator and designer, which Mr. Leyendecker gave to the public before his departure for the mecca of his craft, could account for the popular interest which attaches to his return and to the influence which the pilgrimage has exerted upon his art. The versatility and vigor of Mr. Leyendecker's work had received the recognition of every Chicagoan who maintained even a remote interest in the progress of local illustrative art, and conservative critics have watched his short career with the conviction that no worker in his line ever went out from this city with the promise of greater achievement than he."

The brothers rented a shared art studio that was announced in the *Herald Tribune*, "Messrs. J.C. and Frank X. Leyendecker have opened a studio in the Chicago Stock Exchange Building, Suite 1114, at the corner of Washington and LaSalle streets." They experienced immediate success. J.C. created covers for *Woman's Home Companion*, *Four O'Clock*, *The Interior*, and *Wonderland*, the annual tourist book of the Northern Pacific Railway. Frank designed covers and illustrated books for Chicago publishers. Both brothers had all the advertising work they could handle. In the parlance of publicists, J.C. Leyendecker was "hot." Newspapers in Chicago, New York, and Washington raved about his illustrations for books and magazines in their reviews of new and noteworthy publications. Demand for his work exceeded his ability to supply it, so the spillover jobs benefited his younger brother, whose work was stylistically similar. Frank did not have to work as hard as J.C. to achieve fame, but instead rode to fame on the coattails of his celebrated brother. The oddity of the two brothers and their shared studio was widely noted in the press, and added to their notoriety.

Despite the overwhelming demand for his work, J.C. set aside time to create a second proposed beer label for the McAvoy Brewing Company, and this time it was accepted for production. This was an important confirmation of the artist's desire for approval from his uncle, who was the family's first

Ad in the *Chicago Tribune*, March 2, 1899

THE SATURDAY EVENING POST
Founded Aº Dº 1728 by Benj. Franklin.
Philadelphia, May 20, 1899
THE DREAM WOMAN
By JOHN LUTHER LONG
With Pictures by J.C. Leyendecker

The *Saturday Evening Post*, May 20, 1899. J.C. Leyendecker's first *Post* cover

professional advertising artist, a patron of the arts, a benevolent industrialist, and a respected father figure.

J.C. continued to study at the Art Institute of Chicago. On September 27, 1897, as the new semester started, the students produced a magazine called *Brush and Pencil*, which featured J.C.'s work in the lead-off spot as the frontispiece.

In 1898, J.C. Leyendecker illustrated the science-fiction fantasy novel *Ionia* by Alexander Craig for E. A. Weeks & Company of Chicago. In October of 1898, he joined the teaching staff of the newly formed Frank Holme School of Newspaper Illustration, in the Athenaeum Building at 26 Van Buren Street. He taught introductory drawing. One former student, who preferred spontaneity to the monotony of drawing a plaster cast from Michelangelo, later recalled that Leyendecker encouraged him to persevere: "There is plenty of time for that later, but for now, do not try to improve upon the technique of the masters."

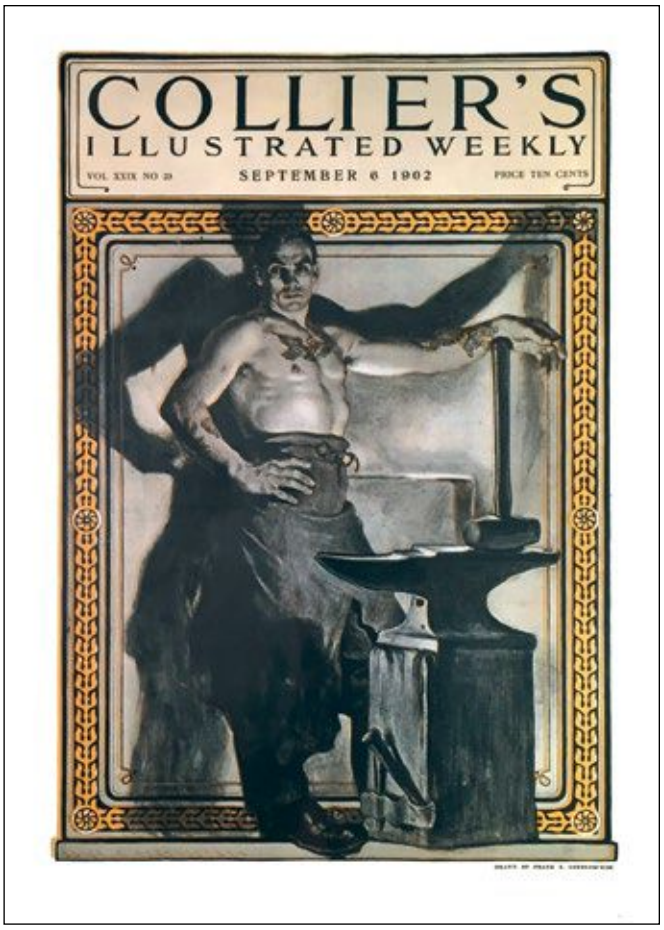
In November of 1898, the Chicago Democratic Party nominated Adam Ortseifen for City Treasurer. He went on to win the election and held the position for 12 years.

At that same time, the Mayor of Chicago inaugurated the Fine Arts Building at 410 South Michigan Avenue, two blocks from the Art Institute of Chicago. The 10-story building was rented to a dramatic theater, artists, musicians, writers, publishers, printmakers, art galleries, and private clubs. J.C. and Frank Leyendecker moved into the glamorous penthouse art studio with sunny skylights. On January 25, 1899, the *Chicago Tribune* reported, "J.C. And Frank Leyendecker hosted a spectacular event in the Fine Arts Building to express the feeling of good fellowship and esteem on the part of American artists toward the greater art world in France. 1500 attended." In 1899, the building owners commissioned Frank to paint a mural to commemorate the classic Greek muses of Tragedy and Comedy for the 10th floor hallway. He was also hired to supervise seven additional murals painted by other resident artists. Each mural was framed with a unique border motif designed by Frank. The most impressive mural he supervised was painted by Oliver Dennett Grover (1861-1927), who portrayed a nymph as an attractive nude woman with the wings and antenna of a butterfly.

The March 30, 1899 issue of *Collier's* magazine published a cover by J.C. Leyendecker. That same month the Curtis Publishing Company of Philadelphia produced a special "Chicago Number" of the the *Saturday Evening Post* that featured the city's most celebrated writers and illustrators. Newspaper advertisements for the issue included portraits of Frank and J.C.

According to J.C., "My first *Post* cover appeared May 20, 1899. There was nothing distinctive in the appearance of the first few issues. It was not until later that color was introduced and the cover became a design complete in itself."

Mary Augusta Leyendecker, 1900



Cover by Frank Leyendecker for *Collier's*, September 6, 1902

On August 23, 1899, the oldest brother, Adolph Albert Leyendecker, married Francine De Gironde. She was born in 1872 in Paris, and came to America in 1892. Adolph left his parents' home and moved with his wife to 1518 Michigan Avenue. His daughter Genevieve Charlotte Leyendecker was born two years later. Although Adolph continued to work as a glass artist in Chicago, he had worn out his welcome with his uncle, his father, and his mother.

On June 9, 1900, the German-American Democrats of Chicago's 14th Ward endorsed Adam Ortseifen as their candidate for the office of the Governor of Illinois. After a contentious primary of several months, and dozens of sensational newspaper articles, he finally withdrew his nomination to respect the party favorite. He retained his position as City Treasurer, and remained president of two major brewing companies, board member of an international brewers syndicate, and a popular leader of the German-American business community.

On February 7, 1900, the *Daily Inter Ocean* of Chicago reported, "The Catholic Women's Charity Ball a Great Success. Raised $15,000 For The Poor.—While the dance was in progress the proceedings were checked to propose three cheers for the honored guest, General Sheridan. These were given with an enthusiasm which caused the building to vibrate. Those seated in boxes included: Mr. and Mrs. Adam Ortseifen, Joseph and Frank Leyendecker, and Miss Mary Augusta Leyendecker." Six months later, in the summer of 1900, "Miss Mary Augusta Leyendecker" was reported in the society column of the *Chicago Herald* as having attended the Catholic Women's National League Ball. On December 12, 1900, the *Chicago Tribune* reported, "German Ball Breaks Records. The greatest ball in the history of the German-American Charity Association was given last night at the Auditorium. Two thousand persons danced, while another thousand looked down from the balconies upon the brilliant scene below." Among the attendees were listed Mrs. Adam Ortseifen, Miss Mary Augusta Leyendecker, and Mrs. Peter Leyendecker. Their mother arranged these listings in the society pages as part of a concerted effort to find a husband for her wealthy 28 year old unmarried daughter.

On April 30, 1901, Frank X. Leyendecker renewed his U.S. passport in preparation for a trip abroad by himself. He was age 25. He listed his home address as 5334 East End Avenue in Chicago. The document was witnessed by J.C., who was also listed at the same address. The brothers were still hard at work in Chicago, but Frank had lost interest in the grind under the shadow of his famous brother and yearned to strike out on his own foreign adventure.

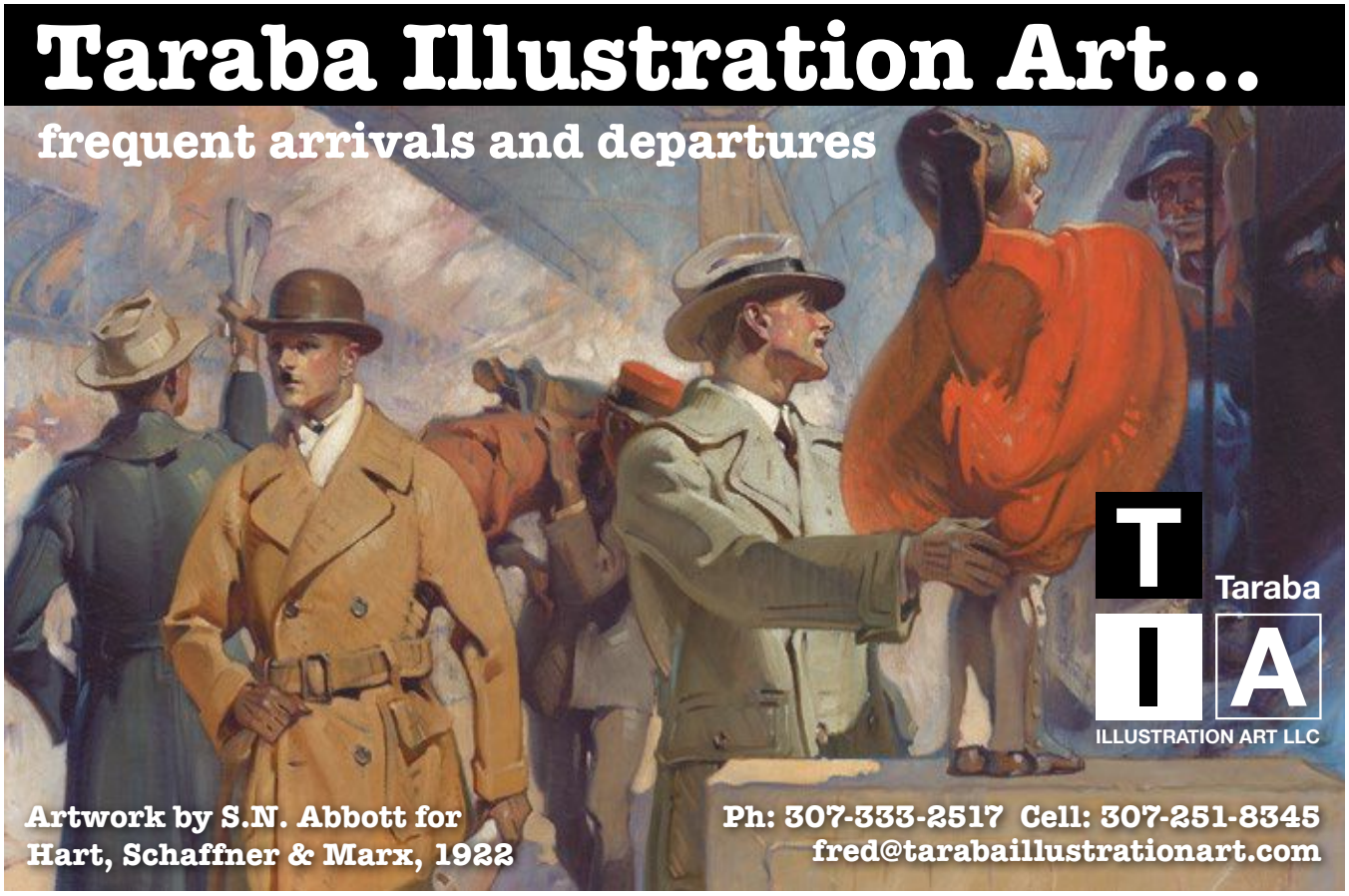
One year later, in March of 1902, Mr. & Mrs. Peter Leyendecker left Chicago with their three unwed children and moved to New York City. On April 10, 1902 the *Chicago Star-Journal* reported, "J.C. Leyendecker has resigned his position

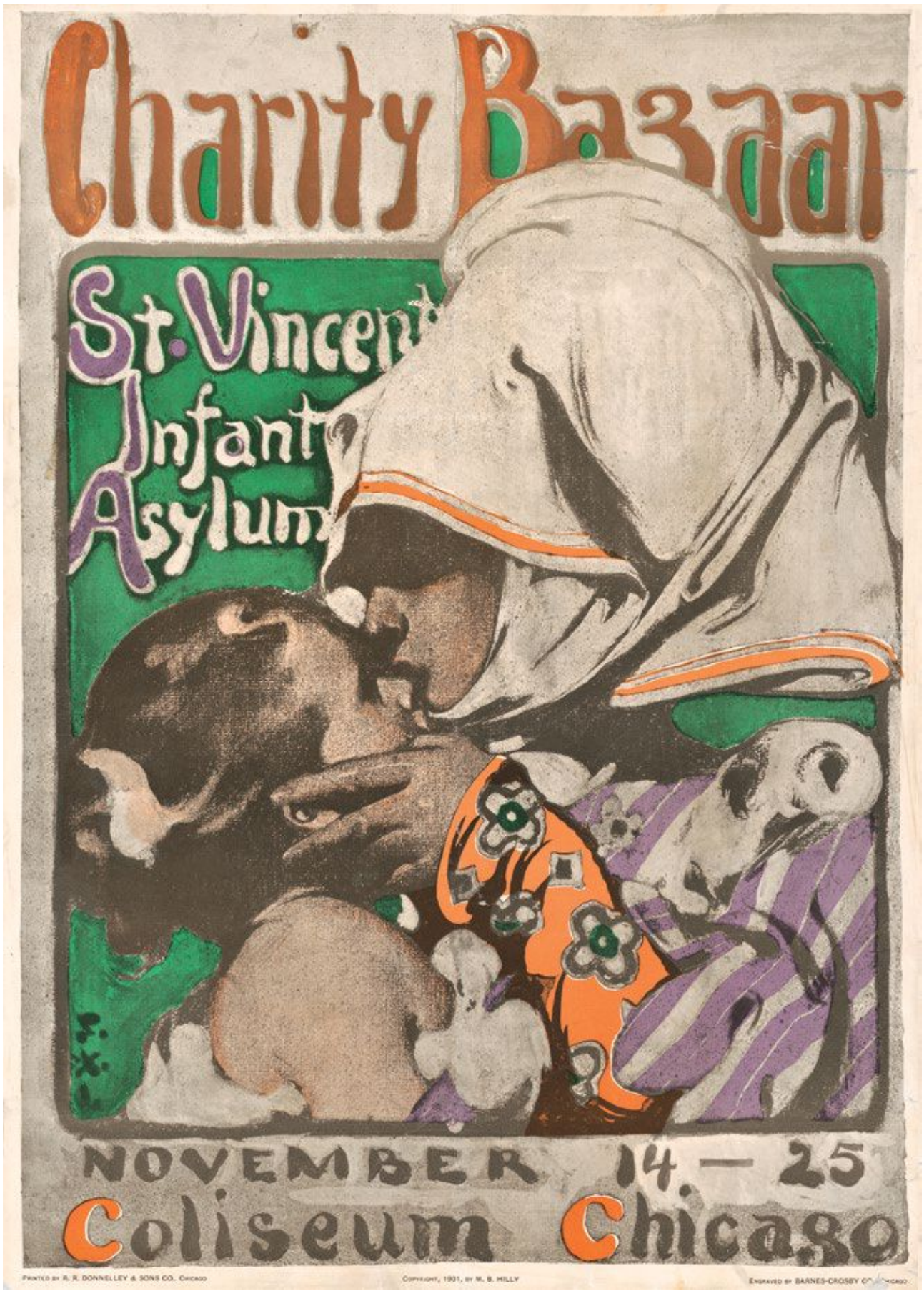
at the Frank Holme School owing to his removal from the city." They rented a luxurious showcase apartment at 7 East 32nd Street, just off busy Fifth Avenue near the fashionable Waldorf-Astoria Hotel, where the mother arranged afternoon teas for Mary Augusta to meet the eligible bachelors of New York high society. The 1902 NYC Business Directory included its first listing of "J.C. Leyendecker—artist—7 E. 32nd St." Both brothers soon found work with New York publishers of books, magazines and advertising. J.C. produced monthly illustrations for *The Delineator* from the Butterick Company at 17 West 13th street. Frank illustrated books for Doubleday, and sold freelance covers to *Collier's* magazine, such as the September 6, 1902 issue, which featured a blacksmith framed by the same decorative border he had designed for the murals in the Fine Arts Building of Chicago.

In 1903, the Leyendecker family left their deluxe suite in midtown and moved to a four-story brick townhouse at 96 Fifth Avenue, on the southwest corner of 15th Street. The 1903 NYC directories listed, "Frank X. Leyendecker—illustrator—96 5th Ave." Mary Augusta loved the new home, which included a kitchen and service entry on the first floor, a second floor formal dining room, which was entered from the sidewalk stoop, third floor bedrooms, and the brothers' shared art studio on the top floor, with skylight windows in the ceiling. It was eight blocks north of picturesque Washington Square Park in Greenwich Village. In the evenings the park, cafes, and theaters were filled with Bohemian artists, musicians, actors, poets, philosophers, and political radicals, which inspired J.C. and Frank with convivial memories of Paris.

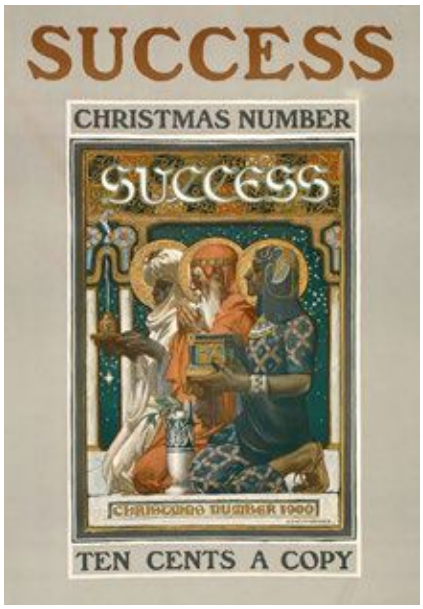
In 1903 in Ohio, a young man named Charles Beach answered a newspaper want ad to pose nude for Cleveland art students at $17 a week. He later recalled, "After five weeks I learned that models in New York City lived well and literally rolled in wealth. The idea appealed to me. I was told models in New York were paid $18 a week and dressed swell. So with 85 cents in my pocket I arrived in New York to rub shoulders with the rich and seek my fortune." He soon met a model who had posed for Frank Leyendecker. He visited the studio and got an assignment. A few days later Frank gave an enthusiastic report to his brother, "At last I have found a model who never wants to rest and who refuses to talk while he is posing." J.C. sent word for him to report to work the next day, and there began a successful relationship that lasted 49 years. Charles Beach was 22 and J.C. Leyendecker was 29.

Charles Allwood Beach was born November 17, 1881 in Hamilton, Ontario, Canada. His father, George Beach, was born in 1843 in England. His mother, Emily Ida Dezelia, was born in 1853 in England. His parents moved to Canada, where they met and married in 1871. They had six children, Caroline (b.1872), George (b.1875), Ella (b.1877), Thomas (b.1879), Henry (b.1880), and the youngest, Charles (b.1881). The father was a traveling salesman. Charles Beach spoke with a Canadian British accent, and according to an acquaintance, "he was tall, powerfully built, and extraordinarily handsome. He was

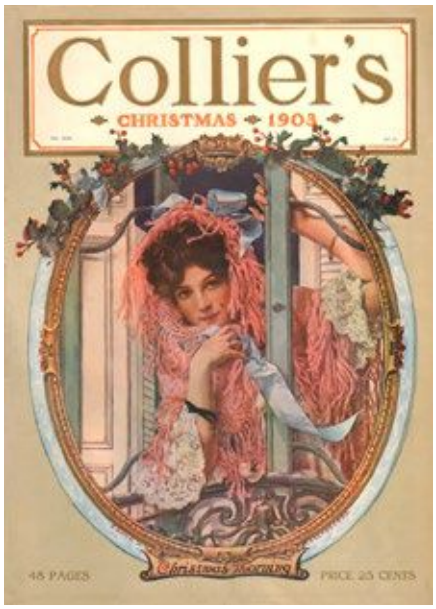




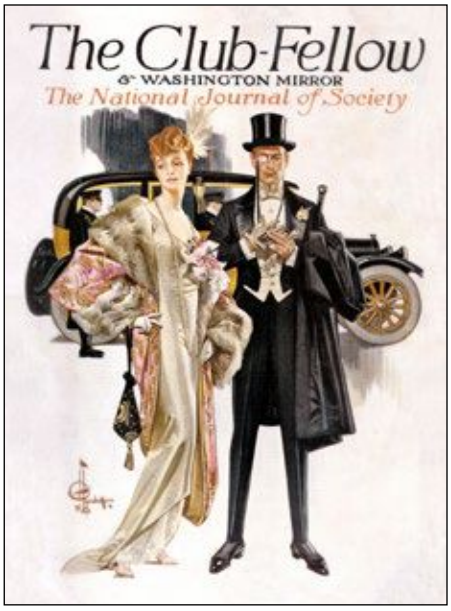
Poster by Frank Leyendecker for the St. Vincent Infant Asylum Charity Bazaar, 1901. Photo courtesy of the Library of Congress



***Success*, December 1900**



***Collier's*, December 1903**
Cover illustration by Frank Leyendecker



***The Club Fellow*, December 1904**

always beautifully dressed. His manners were polished and impeccable."

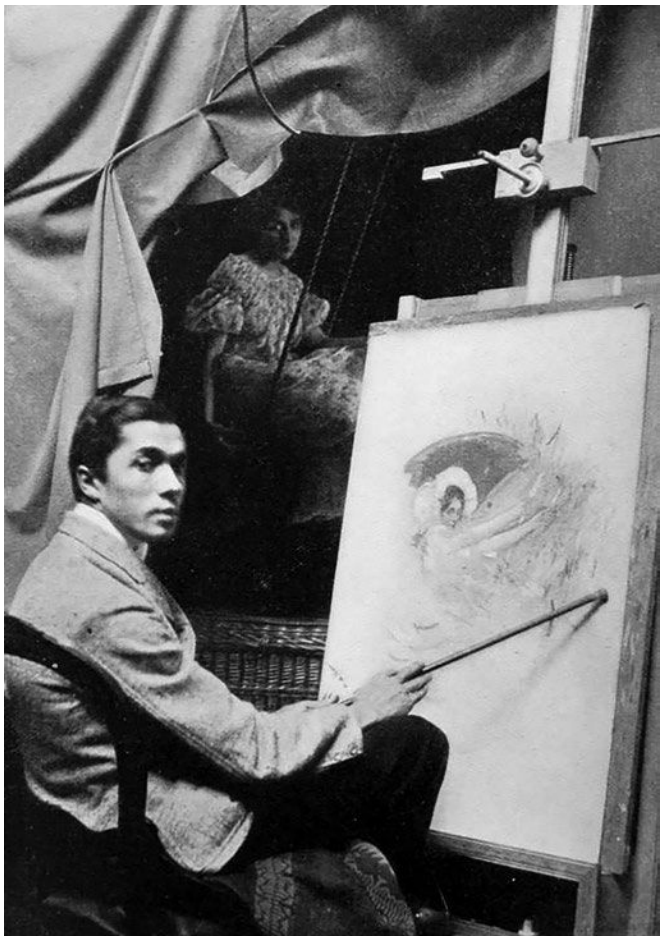
Charles Beach later recalled, "Shortly after I began working for 'the Boss' he got the commission to make advertising illustrations for Cluett, Peabody & Company. He asked me to pose for the sketches, and that began the long series of pictures showing the Arrow Collar Man. After that, J.C. told me he could use most of my time and he began doing illustrations for Kuppenheimer Clothes, Cooper Underwear, and Interwoven Socks. I wore them all while he painted the pictures. Along with this he often used me on covers for the *Saturday Evening Post*. What 'the Boss' did was to make everybody look like they hoped they looked. I had dark hair, but blond coloring was what he required for many of his illustrations."

According to J.C., there were six other men who also posed for the Arrow Collar ads. All of them went on to careers in Hollywood: Jack Mulhall (1887-1979), Neil Hamilton (1899-1984), Robert Allen (1906-1998), Brian Donlevy (1901-1972), Mahlon Hamilton (1880-1960), and Reed Howes (1900-1964). The popularity of his illustrations for Arrow Collars brought lucrative assignments from other clothing manufacturers—Kuppenheimer, Hart Schaffner & Marx, and Interwoven Socks.

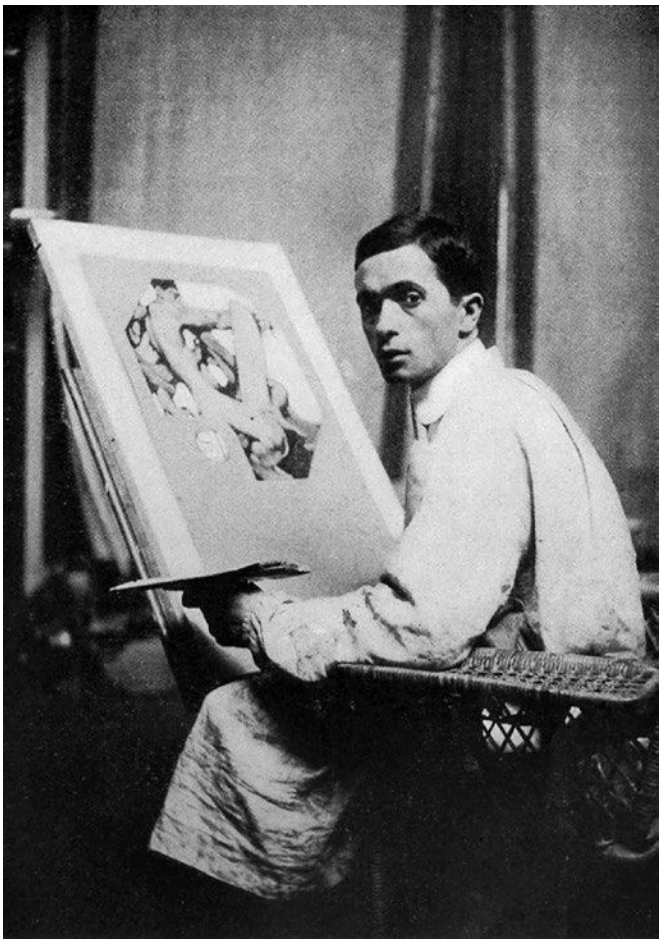
By this period in his artistic growth, J. C. Leyendecker had developed a potent style which reflected the fashionable pen-and-ink drawings of high-society girls by Charles Dana Gibson (1867-1944). Although her delicate figure was refined and gracefully poised, she was powerfully composed of dashing strokes. Most illustrators at that time were forced to struggle in the shadow of the popular 'Gibson Girl.' James Montgomery Flagg (1877-1960), Raymond Crosby (1876-1945), Orson Lowell (1871-1956), and Coles Phillips (1880-1927) were all influenced by Gibson's swashbuckling penmanship. But J.C. Leyendecker brought to this popular style a personal nuance with his impressive draftsmanship, tasteful designs, charming colors, diligent execution, and perhaps most importantly, an element of humor. Despite his elitist outlook, J.C. had a genuine affection for the foibles of humanity. His inspiration to tell a humorous story often exceeded the bounds of anatomical accuracy, which resulted in cartoon-like exaggerations. Although his compositions incorporate neoclassic wreaths and monumental pediments that command the respectful gravitas of a court summons, his goofy babies have the comical proportions of a gag cartoon by A. B. Frost (1851-1928) or T. S. Sullivant (1854-1926).

In 1904, the parents left the townhouse on 15th Street to Mary Augusta, J.C., and Frank, and moved uptown to a hotel at 438 Lexington Avenue at 44th Street, near Grand Central Station. This retreat of the mother from the townhouse was an important milestone in the emotional development of her children, because it signaled her final acceptance that all three of them were not the marrying kind. This was the first time Mary Augusta had ever lived away from her parents. Although her mother had always hoped to see her married and raising children, Mary Augusta, at 32, had finally come into her own—not as a wife or a spinster, but as a surrogate mother to her busy younger brothers. She was delighted to be in charge of the entire four-story building, where she was the lady of the house, business secretary, and office manager.

Illustration by Charles Dana Gibson, 1903



Frank Leyendecker, 1907



J.C. Leyendecker, 1907

On May 10, 1905, the mother, Elizabeth Ortseifen Leyendecker, died suddenly at the age of 60. After the tragic death, Mary Augusta assumed leadership of the family. She ordered the construction of a family mausoleum at Woodlawn Cemetery in the Bronx, which at that time was one of the most prestigious cemeteries in New York. She moved with her widowed father, Peter Leyendecker, to 75 East 81st Street, near Park Avenue. For the next four years the only listing in NYC directories for Peter, J.C., Frank, and Mary Augusta Leyendecker was 75 East 81st Street, although the brothers continued to use the 15th Street townhouse as their art studio.

The Leyendecker family mausoleum at Woodlawn Cemetery, the Bronx

On January 13, 1907, the *New York Times* published a full-page article, "Well Known American Illustrators In Their Studios," which featured photographic portraits of Frank and J.C. Frank's photograph also included a glimpse of the sister, Mary Augusta, who often posed for him.

On July 26, 1908, the *Washington Times Sunday Magazine* published an article by E. H. Culbertson, "A Washington Boy's Experience as an Artist's Model in New York City":

> "One morning Frank Leyendecker, the noted cover artist, telephoned me and asked me to come up immediately and help him out on a drawing that was wanted in a hurry. Fortunately I was free that morning. The call from such a man as Mr. Leyendecker quite overwhelmed me at first. However, I lost no time in keeping my engagement. Upon arriving at his studio I found a very beautiful girl posing on a divan, costumed in a gorgeous decollete gown. Mr. Leyendecker greeted me and then introduced me to the lady. As we shook hands he said, 'Now get acquainted as soon as possible and

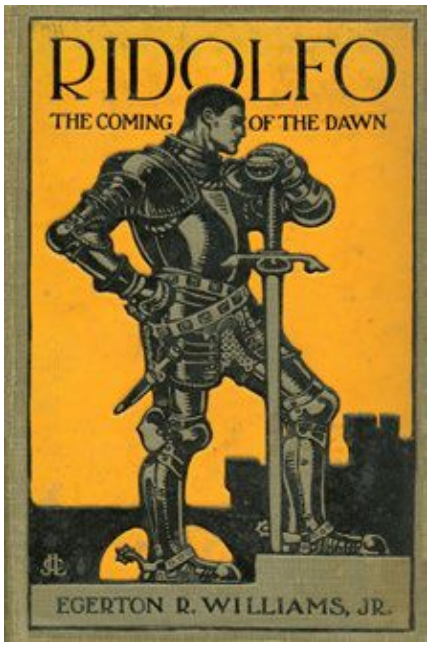
Cover illustration for the *Saturday Evening Post*, April 22, 1905. Oil on board, 20.75" x 21". Photo courtesy of Heritage Auctions, HA.com

don't act foolish. I want to get some good poses today.' It developed that he was working on a cover for *The Pictorial Review*, and that he wanted us to try some poses in order that he might select one both pleasing and effective. He informed us, too, that if he found the time he intended to define the action of the pose. 'Action' is that quality of a picture that gives it life. 'Another mushy one,' said Miss Brown to me as Mr. Leyendecker turned to arrange things for our pose. 'Come now,' called Mr. Leyendecker, 'Mr. C., you are very much in love with Miss Brown. Miss Brown is infatuated with you, but not to such an extent that she allows you to give her a heartfelt kiss every minute. You are both seated in the parlor on a divan, the gas is low and she is allowing you to kiss her very softly—remember, gently, gently. Now think—you're not John and Mary of Podunk. No sir. You are both worth a million, and Mr. C., you're in love—very much in love.' Although I endeavored to put on a lot of bravado, and pretended that such poses were every day occurrences with me, Miss Brown saw my quamishness. 'Aren't used to these, are you,' she said with a coquettish smile as we took our seats on the divan. 'So many of them of late—I'm sick of them,' I replied ungallantly to cover my confusion. 'Now, you're in the act of kissing her, Mr. C. Let's see how you would do it,' interrupted Mr. Leyendecker. Slowly I allowed my

Cover illustration for *Success*, December 1905. Oil on canvas, 22" x 15.25". Photo courtesy of The Illustrated Gallery, PA

Cover illustration for the *Saturday Evening Post*, April 7, 1906. Oil on board. Photo courtesy of The Illustrated Gallery, PA

right arm to encircle her waist, at the same time grasping her right hand in my left. These actions completed, my courage rose and I entered into the spirit of the pose and leaned forward until my lips almost touched her cheek. 'Fairly good. Hold it for a minute,' came from Mr. Leyendecker. He took his seat at the easel and began to sketch industriously. My embarrassment soon passed, and the pose seemed quite easy at first, in fact quite thrilling, but as I discovered soon after my invasion of modeldom, the pose which often at the start promises to be the easiest, proves before a half-hour has dragged by to be the most agonizing. My whole weight was on my right hip and presently it ceased to quiver and ache until my leg went to sleep. The etiquette of a model's professional pride prohibits one from taking a rest until the regulation half-hour is up. So I sat with gritted teeth and held the pose, meanwhile endeavoring to recall all of the pleasurable and diverting occurrences of my life. I thought, too, of the lads about town who would have given a week's salary for the opportunity of sitting with their arms about so beautiful a girl. This proved quite diverting. Finally came the 'Rest!,' from Mr. Leyendecker. Never in my life until I took up posing did I fully appreciate the meaning of the word 'rest.'



Ridolfo, The Coming of the Dawn: A Tale of the Renaissance, **by Egerton R. Williams, Jr., 1906**

Illustration from *Ridolfo*, 1906

Illustration from *Ridolfo*, 1906

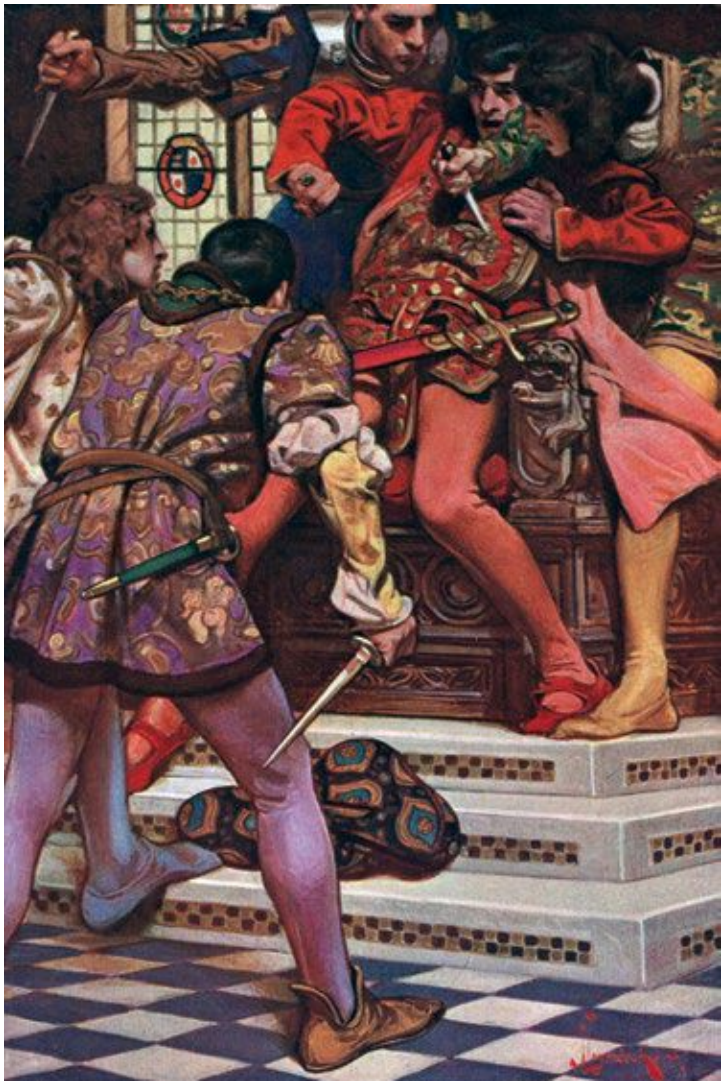


Illustration from *Ridolfo*, 1906

It was the spring which unlocked tense nerves and straining muscles. 'The composition is coming all right,' was Mr. Leyendecker's judgment as we rose to exercise our stiffened joints and revive circulation in my lifeless leg."

In 1909, the widowed father Peter Leyendecker was 71. He and his daughter and two sons left the Upper East Side and moved to New Rochelle, NY, a community that was popular with top artists like Charles Dana Gibson, Orson Lowell, and Coles Phillips. The Leyendeckers rented a home at 114 Pelham Road, which was only four miles from the family mausoleum at Woodlawn Cemetery. At that same time, a talented 15 year old boy named Norman Percevel Rockwell (1894-1978) was living with his parents in the same town at 39 Prospect Street. From his point of view, the Leyendecker brothers were major celebrities. He later recalled gathering with townsfolk at the railroad station to watch J.C. and Frank walk from their limousine to the train platform in matching outfits. They wore double-breasted blue blazers with white flannel pants, black-and-white saddle shoes, and walking sticks.

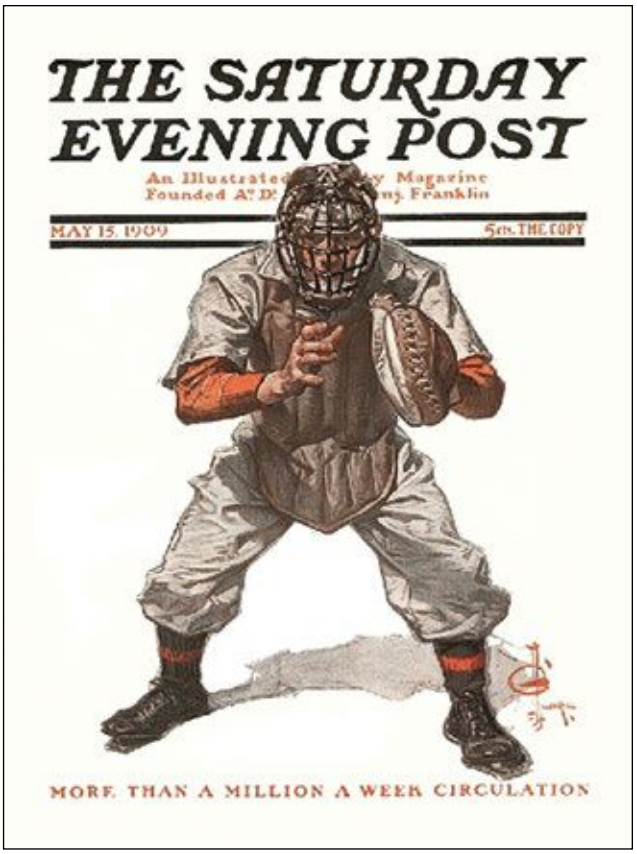
While Mary Augusta kept house and tended to their father in suburban New Rochelle, the brothers took the commuter train to Grand Central Station. After a forty minute ride they walked four blocks to their new art studio at 80 West 40th Street on Sixth Avenue. The ten-story Beaux Arts Building was owned by the artist Abraham Archibald Anderson (1847-1940). The street-level occupant was the famous Café des Beaux Arts, which served the finest French cuisine in the Times Square district. The Leyendecker studio was on the eighth floor. The monthly rent was $275. J.C. and Frank

Illustration for *Ridolfo, The Coming of the Dawn: A Tale of the Renaissance*, by Egerton R. Williams, Jr., 1906. Oil on canvas, 29" x 20"
Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Collier's*, December 21, 1907. Oil on canvas, 30" x 21". Photo courtesy of Heritage Auctions, HA.com

Illustration for the *Saturday Evening Post*, 1909. Oil on canvas, 31" x 21". Photo courtesy of Illustration House, NY

Charles Beach poses for J.C. in his studio, 1909



***The Saturday Evening Post*, May 15,1909**

Charles Beach poses for J.C., from the *New York Times*, January 10, 1910

shared the impressive studio space, which had 20-foot ceilings and windows overlooking the trees of Bryant Park. The layout included four additional rooms for storage, living quarters, and kitchen. One of these rooms became an efficiency apartment for Charles Beach, who continued to pose for 'the Boss,' but also acted as studio manager. As other celebrated artists moved into the Beaux Arts Building, the atmosphere resembled the chic bohemia of the Fine Arts Building of Chicago.

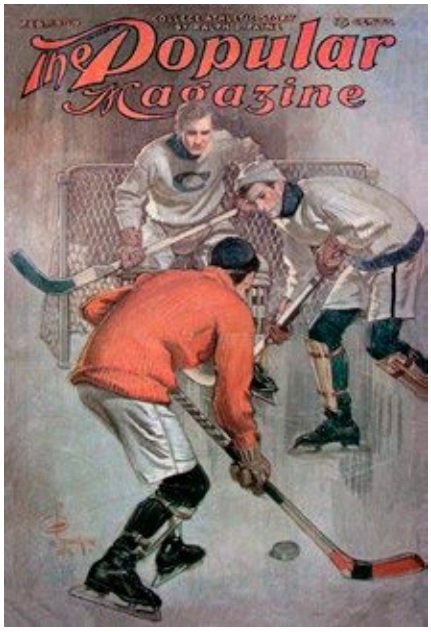
In 1909, Frank illustrated Rudyard Kipling's science-fiction story *With The Night Mail* for Doubleday Books, while J.C. created advertisements for Luxite Hosiery, Remington Arms, Palmolive Soap, and Willy's Motors. He also painted covers for the pulp *The Popular Magazine*. Photographs of Charles Beach posing were reproduced in the *New York Times* on January 10, 1910, in the article, "Well-Known New York Illustrators Shown in their Studios."

At that same time in Chicago, the oldest brother Adolph was working at the Chicago Art Glass Company as a salesman and designer. He and his family still lived at 5327 Madison Avenue. He was 31, his wife was 28, and their kids were 10 and two. The two-year-old was named Joseph Adolph Leyendecker. The choice of the name "Joseph" reflected Adolph's interest in a continued connection with his famous younger brother. In 1910, the glass company won a major contract to produce two 30 foot tall stained glass windows for the First Presbyterian Church of Wichita, Kansas, a new Gothic limestone church at 525 North Broadway. During the project, Adolph visited the area to supervise the installation, where he met Paul Heinrich Wolff (1872-1936), a German immigrant who worked in glass his entire life, and owned the Kansas City Stained Glass Works.

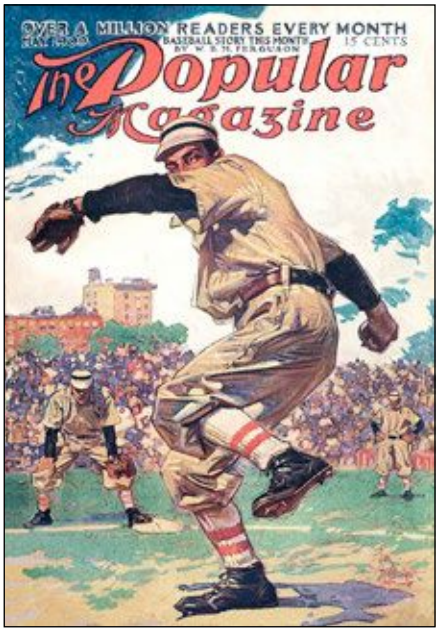
In Chicago, on November 17, 1912, Adam Ortseifen's daughter Josephine married Harry Arthur Sullivan. He was born in 1890 in Chicago. He was a salesman. The ceremony was covered in the press as though it were a royal wedding. After the honeymoon, the fashionable couple moved to New Rochelle, NY, where the newlyweds socialized with their celebrity cousins nearby.

On March 25, 1913, several newspapers in the Chicago area published a scandalous account, "Forger Fleeces Young & McCombs. Smooth Stranger Works Bad Check Game, Getting Away With $29 in All":

***The Popular Magazine*, November 1908**



***The Popular Magazine*, February 1909**



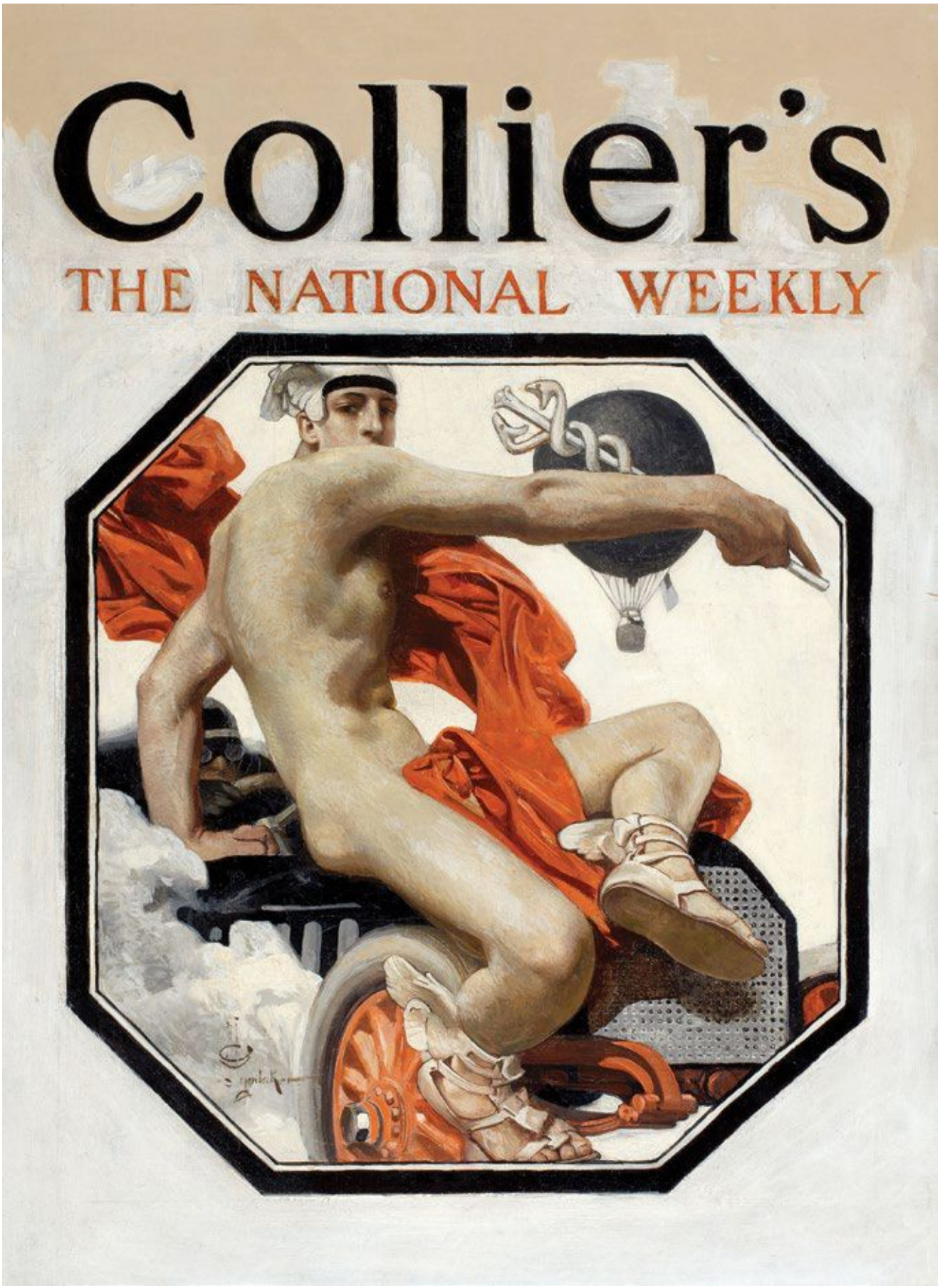
***The Popular Magazine*, May 1909**

***The Popular Magazine*, June 1909**

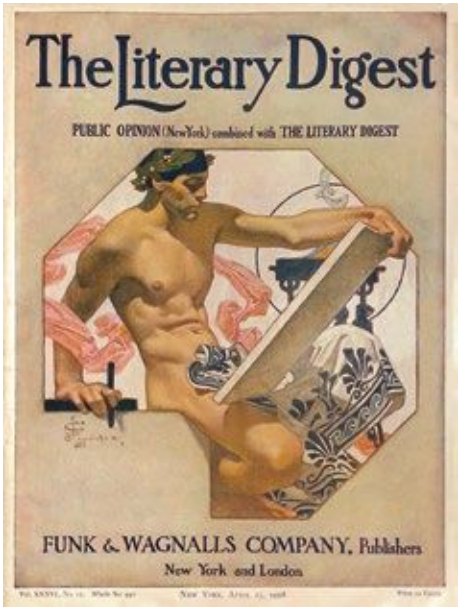
***The Popular Magazine*, November 1909**

***The Popular Magazine*, April 1910**

"The police are looking for a smooth swindler, who departed with $29 of Young & McCombs' money, by the bad check game. His name is Adolph Leyendecker, and he claims to be a brother of the man who draws illustrations for the *Saturday Evening Post*. Mr. Leyendecker walked into the co-operative store and sought an interview with the advertising manager, for the purpose of selling some of his work. The man claimed to be an illustrator. Unsuccessful in his quest, he inquired regarding another member of the firm, learning a number of details in regard to his history. The swindler then approached firm member number two and claimed to know his relations and with a prolific knowledge of names, made a good impression. 'I had hoped to see your advertising man, but he is not in, and I am in need of funds,' said Leyendecker. 'Could you cash a $15 check for me?' This request was granted. The check was written on Rock Island State bank paper, the local bank name being crossed out and the Hyde Park bank being substituted in pen and ink. The check was returned later marked 'no funds.' Shortly afterward a man, thought by Young & McCombs to be the same party who had passed the Hyde Park check, presented a paper at the State bank for $14, bearing the signature of W. S. McCombs, later proven a forgery. The police are working on the case."

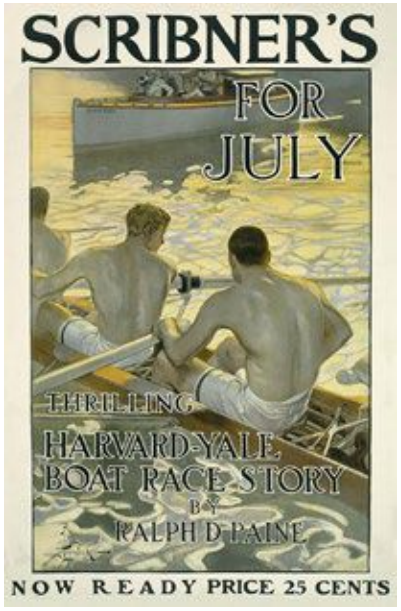


Cover illustration for *Collier's*, January 19, 1907. Oil on canvas, 29.25" x 21". Photo courtesy of Heritage Auctions, HA.com

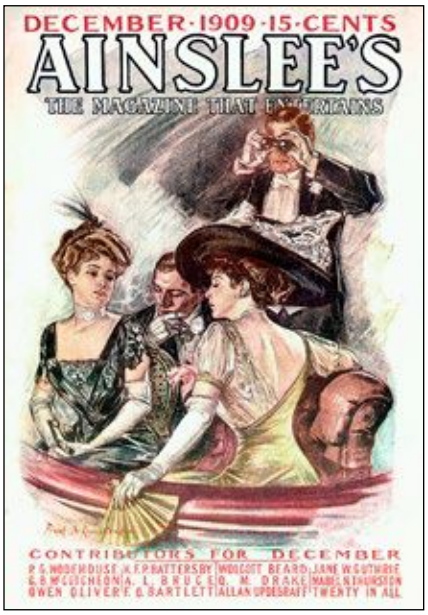

The Literary Digest
PUBLIC OPINION (New York) combined with THE LITERARY DIGEST
FUNK & WAGNALLS COMPANY, Publishers
New York and London

***The Literary Digest*, April 25, 1908**

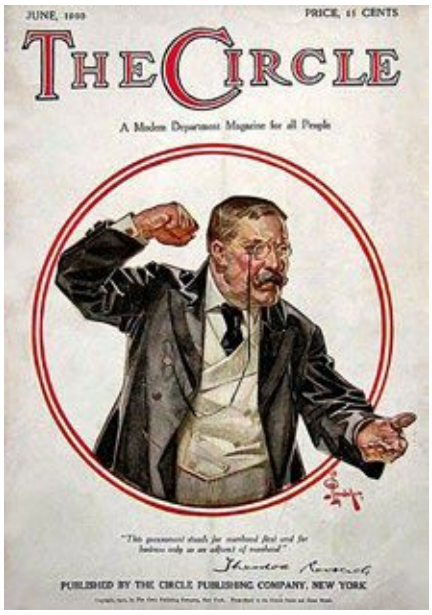
***Pictorial Review*, December 1908**
Cover illustration by Frank Leyendecker



***Scribner's*, July 1909**



***Ainslee's*, December 1909**
Cover illustration by Frank Leyendecker


JUNE, 1910
PRICE, 15 CENTS
THE CIRCLE
A Modern Department Magazine for all People
PUBLISHED BY THE CIRCLE PUBLISHING COMPANY, NEW YORK

***The Circle*, June 1910**

***The Popular Magazine*, July 1910**

This second scandal suggests Adolph Leyendecker was under desperate emotional strain. His earlier transgressions cost him the trust of his parents and patron uncle, but this new escapade cost him any future connection to his siblings. Later that year, Adolph left Chicago and tried to start over again with a clean slate in a new town. He moved with his wife and two children to Kansas City, Missouri, where he worked for the Kansas City Stained Glass Works, the area's largest manufacturer of stained glass and engraved windows. The company was located at 514 Wyandotte Street. Adolph Leyendecker and his family lived at 5118 Main Street. Their home was seven blocks south of the Kansas City Art Institute, which offered training in the Art of Stained Glass and hired a professional glass artist to conduct one seminar each semester.

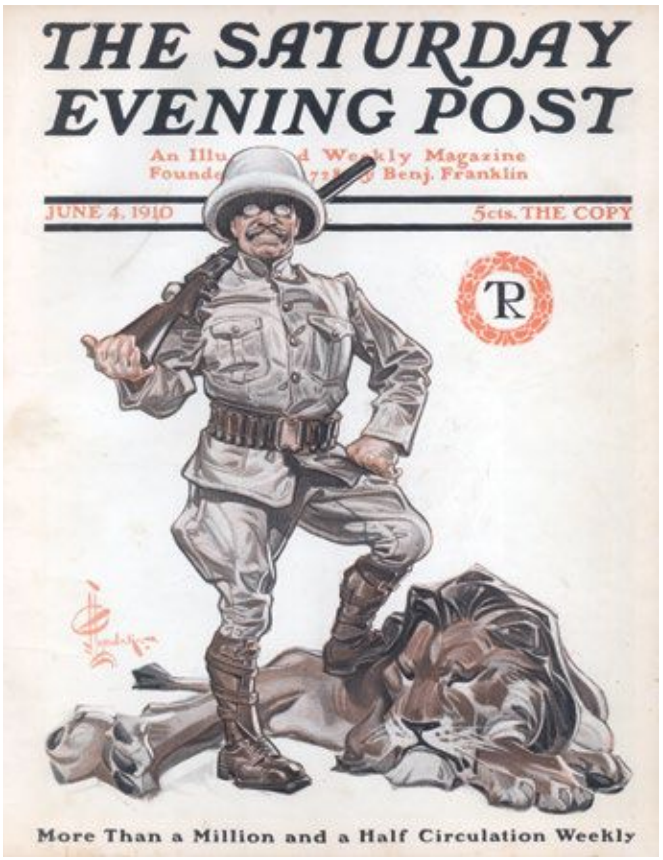
On July 13, 1913, the *New York Sun* published a feature article on J.C. entitled, "A Champion of Mere Man in Art—Artist Leyendecker Supplies Companions for Gibson Girls," in which the artist said,

> "When I first started illustrating, I devoted nearly all of my time to women, as the rest were doing. But I soon realized that the thing was being overdone and broke away from the common practice. It is my opinion that popular taste will suffer a reaction soon. Girl's heads are being overdone. People are now demanding pictures that have some larger meaning, illustrations with an idea behind them and with humor whenever possible. Besides, cover designs at present are very

Illustration for the *Saturday Evening Post*, June-July 1909. Oil on canvas, 29" x 21". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for the *Saturday Evening Post*, July 4, 1908. Oil on canvas, 30" x 21". Photo courtesy of The Illustrated Gallery, PA

Frank and Mary Augusta, November 1909



The Saturday Evening Post, June 4, 1910

unsatisfactory in that they offer little in the way of composition. The simple reason is that composition requires an effort and involves difficulties which many illustrators prefer to avoid. In painting a girl's head they have only one problem to face: to make it as beautiful as possible. In drawing pictures that require composition, it is necessary to practice restraint and to eliminate everything that is superfluous. A magazine cover must tell its story simply and directly, and where more than one figure is involved it requires some pains to make it effective. When completed it must look as though it was dashed off in a brief sitting, yet it requires a great deal of hard thinking, no matter how trivial the subject may appear. An artist must be selective. He must show good judgement. He must be painstaking and direct. For this reason it has always been a source of wonder to me why the popular conception of an artist demands that he be shabby and careless and a bad businessman. My opinion, on the contrary, is that a good artist should be a good businessman, strange as that may seem. The qualities that make one successful make the other effective. It so happens that many artists are shabby and careless, but in nearly all cases their work shows the same defect. Furthermore, I do not see why art cannot devote itself to business as well as to history or to beauty. In other words, art may be useful as well as ornamental. In fact, I hold that art must be useful in order to live. The art of the Greeks was a powerful factor in their lives because it served a utilitarian purpose. They decorated their articles of daily use, and art for them was a live issue. They didn't make it a practice to enclose their pictures in glass cases and hang them up on the wall. Art degenerates as soon as it serves no practical purpose. When art enters the field of commerce it fulfills its purpose admirably. Some people are likely to look askance at my business illustrations, but I am not at all ashamed of them. Though I may be prouder of my more ambitious work, I realize that they nevertheless introduce art into everyday life and become identified with the necessary details of life, with the tendency to refine and improve them. How effective this type of art has been may be seen from the great number of business houses now using excellent artists to draw for their advertisements. Ten years ago these advertisements were an eyesore to the public and many campaigns were waged against them. Now they are dying a natural death because the taste of the public has been gradually educated and artistic advertising is now the most effective. There is nothing more natural. Taste in advertising shows taste in the product of the house advertised. It is not an uncommon thing nowadays to see a full page illustration, in many cases a real work of art, with the name of the business house in some corner in tiny letters. This sort of advertising has been found to pay. Certainly the American public is grateful for this advance in commercial methods."

Cover illustration for the *Saturday Evening Post*, January 1, 1910. Oil on canvas, 28" x 21". Photo courtesy of Heritage Auctions, HA.com

Advertising illustration by Frank Leyendecker for Howard Watch Company, 1910. Oil on canvas, 22.25" x 16.5". Photo courtesy of The Illustrated Gallery, PA

On February 21, 1914, the *Eastern State Journal*, the official County newspaper of White Plains, NY, reported among the Register's Docket of Deeds that Frank Leyendecker had purchased for $2,936 a property on Mount Tom Road from Martin J. Keogh, who was a New York State Supreme Court Judge. The property bordered on the exclusive Pelham Country Club, and was four blocks from the town's posh marina on the Long Island Sound. After acquiring the nine-acre property, Frank supervised construction of a new home. His concept was a French Renaissance style mansion with 14 rooms, a domed central tower, a terraced rose garden, and a spacious art studio for himself in the west wing. That studio would be the first time in his life Frank could work out from under the shadow of his older brother. He hired a New Rochelle architect, Louis R. Metcalfe (1874-1946), a Yale graduate, who was also a painter, sculptor, and printer. The Leyendecker brothers jointly secured a bank mortgage to finance construction, which took 15 months to complete. The family moved into their new home in May of 1915. Frank loved his new studio, while J.C. continued to commute to the art studio in Manhattan, where Charles Beach lived.

On June 5, 1915, a New York State Census identified Frank as the "Head" of the Leyendecker family at Mount Tom Road. His portrait, painted by J.C. in Paris in 1896, hung in a position of honor over the sofa in their wood-paneled living room. Frank painted covers for the *Saturday Evening Post*, *Collier's*,

Life, *Leslie's*, *McClure's*, *The Elks*, *Vanity Fair*, *Vogue*, and Street & Smith's *People's Favorite* and *The Popular Magazine.* Thanks to his business manager Mary Augusta, he also created advertisements for Gillette razors, Palmolive soap, Franklin automobiles, Sherwin-Williams Paint, Hinds face cream, Overland car, and Chevrolet. This was the happiest period of his life.

In 1916, the *Saturday Evening Post* published their first cover painting by Norman Rockwell. He was 22, and like most artists of his generation, he was profoundly influenced by J.C. Leyendecker and regarded him as the revered master. The style of his early work clearly reflected that reverence.

By 1916, Mary Augusta had devoted 11 years to caring for her elderly father, and was accustomed to her role as head of the family. She oversaw secretarial business matters of her celebrated brothers, and ran the home in New Rochelle. Her duties also included the maintenance of her family ties to Adam Ortseifen. On July 1, 1916, the *New Rochelle Pioneer* newspaper reported, "Miss Mary Augusta Leyendecker of Mount Tom Road left yesterday to visit her aunt and uncle, Josephine and Adam Ortseifen, in Chicago for several weeks." She had her hands full, but according to an acquaintance, "she was domineering, hot-tempered, and fiercely devoted to her family."

At midnight on November 16, 1916, the widowed father Peter Leyendecker died at age 79 of a cerebral hemorrhage at home in New Rochelle. Oddly enough, the next day was the 35th birthday of Charles Beach. After this tragic death, the father was buried beside his wife at Woodlawn Cemetery. The three unmarried siblings continued to live together in New Rochelle, but shortly after the funeral Charles Beach left his living quarters in the Beaux Arts Building in midtown Manhattan and moved to live with 'the Boss' at the mansion on Mount Tom Road. This development severely upset the accustomed family dynamics. Frank and Mary Augusta would eventually lose the most from this new arrangement. She would lose her position as the matriarch of the family, and would no longer be the uncontested caretaker of the household, or the business secretary of J.C.'s career. Although she continued to manage Frank's business, his work, his health, and his happiness were all deeply unsettled when Charles Beach became a family member and replaced him as his brother's closest confidant.

On September 12, 1918, J.C. reported for draft registration as required by law during the Great War. He was recorded to be 44, of medium height, medium build, with brown eyes and black hair. He was too old for military service.

On that same day, Frank also reported for registration. He was recorded to be 42, 5'-11", of slender build, with brown eyes and black hair. He was also too old for military service.

Charles Beach also reported for draft registration on the same day. He was recorded to be 36, medium height, medium build, with brown eyes and dark brown hair. His occupation was listed as Studio Manager of J.C. Leyendecker. He was also not selected for military service.

Advertising illustration for Cluett, Peabody & Co., 1911. Oil on canvas mounted on board, 19.5" x 27.5". Photo courtesy of Heritage Auctions, HA.com

Alternate cover for *The Woman's Magazine of St. Louis*, July 1910. Oil on canvas, 30" x 21". Photo courtesy of the Illustration House, NY

Cover illustration for the *Saturday Evening Post*, December 2, 1911. Oil on canvas laid on board, 23" x 19". Photo courtesy of Heritage Auctions, HA.com

Unpublished illustration for Kuppenheimer style book, 1913. Oil on canvas. Photo courtesy of Illustration House, NY

Advertising illustration for Cluett, Peabody & Co., 1913. Oil on canvas laid on board, 30" x 20.5". Photo courtesy of Heritage Auctions, HA.com

Cover illustration by Frank Leyendecker for *Vogue*, September 1, 1913. Oil on canvas, 29.5" x 22". Photo courtesy of The Illustrated Gallery, PA

Cover illustration by Frank Leyendecker for *Vogue*, March 15, 1913. Oil on canvas, 22" x 16.5". Photo courtesy of The Illustrated Gallery, PA

Illustration by Frank Leyendecker, *The Organ Grinder*, 1914

Cover illustration by Frank Leyendecker for *Vanity Fair*, June 1915. Oil on board, 23.5" x 16.5". Photo courtesy of Heritage Auctions, HA.com

Advertising illustration for Kuppenheimer, 1917. Oil on board, 29" x 46" (diptych). Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Collier's*, January 16, 1917. Oil on canvas. Photo courtesy of Illustration House, NY

Cover illustration for *Collier's*, September 29, 1917. Oil on canvas. Photo courtesy of the Lucas Museum of Narrative Art

Cover illustration for the *Saturday Evening Post*, December 8, 1917. Oil on canvas. Photo courtesy of The Illustrated Gallery, PA

Cover illustration for *Collier's*, January 5, 1918. Oil on canvas. Photo courtesy of The Illustrated Gallery, PA

Photograph of Frank Leyendecker published in *House and Garden*, November 1918

Photograph of Frank in his studio, published in *Country Life*, June 1919

During the Great War, both brothers joined a national movement of famous artists to create patriotic illustrations for the mass media. The public was worried about the course of civilization, which was permanently scarred by the brutal worldwide horror. Both Leyendecker brothers sought to create reassuring images that featured the individual triumphs of optimistic people. They created successful recruitment posters for different branches of the military services. In 1918, the U. S. Treasury Department issued one million copies of J.C. Leyendecker's *Weapons For Liberty* poster for the Third Liberty Loan campaign at the request of President Woodrow Wilson. The posters were sold by the Boy Scouts, who secured subscriptions amounting to $125,000,000.

In Chicago in 1918, Adam Ortseifen donated $50,000 to Victory Bonds, and made the inappropriate statement that such investments were more than just a patriotic duty, "but also in recognition of the firm stand that our President took upon the wet and dry issue, and as it is today in his hands to permit or prohibit the sale of beer, I consider the investment timely and commendable." This logic brought vigorous condemnation from Prohibitionists, who decried such efforts to persuade the President with bribery.

L to R: J.C. Leyendecker, Neysa McMein, and Norman Rockwell, 1918

The November 1918 issue of *House & Garden Magazine* featured an article on the Leyendecker home in New Rochelle, which included nine detailed photographs of the mansion, terraced gardens, and grounds. Frank's art studio was featured. Seven months later, the June 1919 issue of *Country Life Magazine* featured a similar article. Frank agreed to these articles out of personal pride in the property. He was the only family member that appeared in the staged photographs.

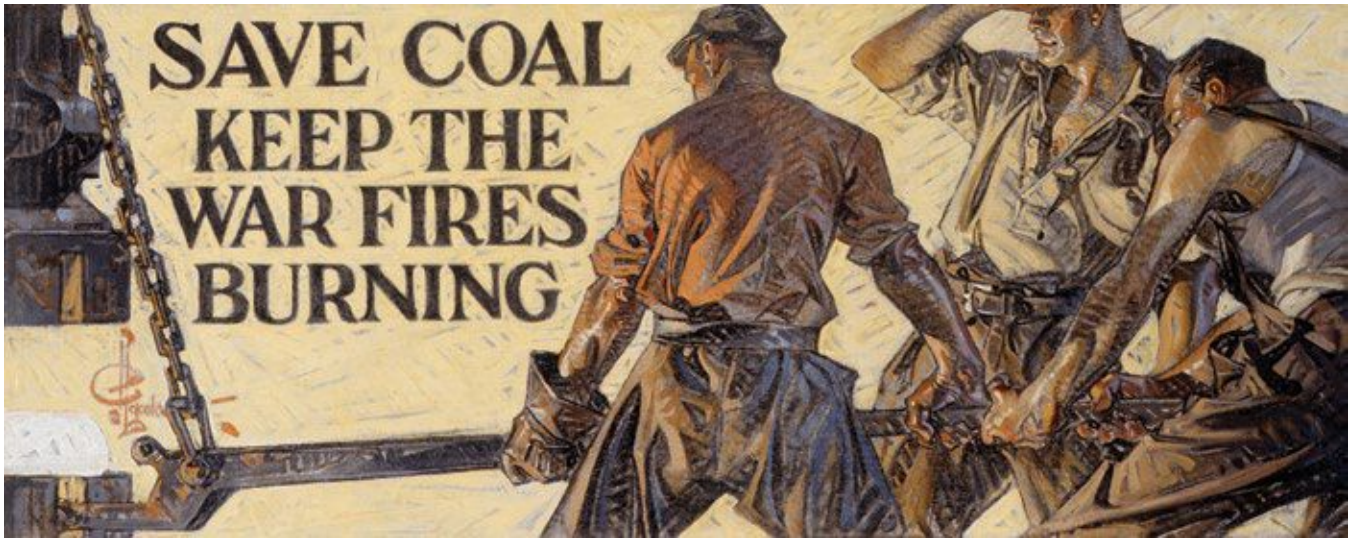
On December 3, 1919, Charles Allwood Beach was granted Naturalized Alien U.S. citizenship.

On January 17, 1920, the Eighteenth Amendment took effect, which made the sale of alcohol a federal crime. Demand exceeded supply to such an outrageous extent that law enforcement was quickly overwhelmed. Politicians had intended to prohibit unwholesome behavior, but inadvertently generated a national syndicate of organized crime that controlled the import, manufacture, storage, and distribution of alcoholic beverages. Lots of people made lots of money very quickly.

***Weapons for Liberty*. Original illustration for U.S. Treasury Department Poster, 1918. Oil on canvas. Photo courtesy of Heritage Auctions, HA.com**

Cover illustration for the House of Kuppenheimer Style Book, 1917-1918. Oil on canvas mounted on board, 19.5" x 15.25". Photo courtesy of Heritage Auctions, HA.com

Sailor Girl, 1918. Oil on canvas mounted on board, 23" x 20". Photo courtesy of Heritage Auctions, HA.com



***Save Coal*, 1917. Oil on canvas, 15.5" x 44". Photo courtesy of Illustration House, NY**

U.S. Navy Recruitment Poster by Frank Leyendecker, 1918. Photo courtesy of The Library of Congress

The 'roaring twenties' saw the peak of J.C. Leyendecker's popularity and production. He painted 10 covers every year for the *Saturday Evening Post* and six for *Collier's*. He also illustrated national advertising campaigns for Chesterfield cigarettes, Maxwell House coffee, Ivory Soap, Kellogg's cereals, Karo corn syrup, Westinghouse appliances, and Cream of Wheat. In many ways he fulfilled the radical ideal proposed by Mucha in Paris, as well as the World's Columbian Exposition in Chicago, of a visionary melding of art and industry for the betterment of all. Thanks to the power of mass media, J.C. Leyendecker was the most famous artist in America. When an American boy said, "I want to be an artist when I grow up," he meant he wanted to be Leyendecker.

J.C. was basically a master draftsman with a breathtaking skill at rendering form. His tasteful color schemes were glorious flower bouquets. His compositions used ornamental decorations that were incredibly well designed. His story-telling relied on humorous caricature that gave his work a playful feeling of heartwarming affection for humanity. He invented a style of paint application that gave his work a recognizable flair and a uniquely fluid execution.

He used pre-primed Belgium linen with an oil wash of neutral Davy's Grey. He worked without mounting the canvas onto conventional stretcher bars, but instead tacked the canvas onto a flat drawing board. He worked on a sketcher's easel that could be rotated into a horizontal position, which permitted him to apply oil paint that was mixed with an extra-fluid medium. Thinning spirits with a drying agent adjusted the fluidity to a degree that permitted long flowing marks to sit on the surface and dry quickly. This approach did not permit extensive reworking, so each stroke had to be predetermined, and that necessitated the intermediate step of painting a polished study,

Cover illustration for the *Saturday Evening Post*, June 29, 1918. Oil on canvas. Photo courtesy of The Illustrated Gallery, PA

Advertising illustration for the House of Kuppenheimer style book, 1918-1919. Oil on canvas, 28" x 21" (diptych). Photo courtesy of Heritage Auctions, HA.com

where the artist could more freely refine loose ends. J.C. never used photographs of models. This insistence reflected his allegiance to 19th century academic art training, and may well have been the basis of his incredible ability to draw the human face and figure. However, according to the artist's sister, he did keep an extensive photo-reference file of animals, places, and things, which he used for backgrounds and incidental scenery.

In reply to a fan letter, J.C. Leyendecker wrote the following description of his technique:

> Below you will find a few hints which may prove helpful to you. This is not a formula and it is not infallible as each new subject presents its own problems and difficulties.
>
> In doing an illustration one can often work directly from the model, whereas a cover requires more careful planning and should be designed to fill a given space on the order of a decoration. My first step is to fill the page of a sketch pad with a number of small rough sketches, about two by three inches, keeping them on one sheet, so you can compare them at a glance. Select the one that seems to tell the story most clearly and has an interesting design. Enlarge this by a grid of squares to the size of the magazine cover, adding more detail and color as needed.
>
> You are now ready for the model. First make a number of pencil or charcoal studies. Select the most promising ones and on a sketch canvas, do these in full color, with plenty of detail. Keep an open mind and be alert to capture any movement or pose that may improve your original idea.
>
> You may now dismiss your model, but be sure you have all the material needed with separate studies of parts to choose from, for you are now on your own and must work entirely from your studies. This canvas will somewhat resemble a picture puzzle, and it is up to you to assemble it and fit it into your design, at the same time simplify wherever possible by eliminating all unessentials, all this is done on tracing paper and retraced on the final canvas. Your finished painting may be any size to suit you, but is usually about twice the size of the intended publication.
>
> As a rule, I start work with a round or flat sable brush, using a thin wash with turps as a medium. Keep shadows very transparent, and as the work progresses apply the paint more thickly on lighted areas, adding poppy or linseed oil if necessary. Use a larger flat bristle brush for the heavier paint, but still keep the shadows thin and vibrant.
>
> When the work is dry, apply a quick-drying retouch varnish. Either with a brush or atomizer.
>
> Sometimes because of prohibitive model rates, or other reasons, one is forced to use photography, but try and avoid it if possible.

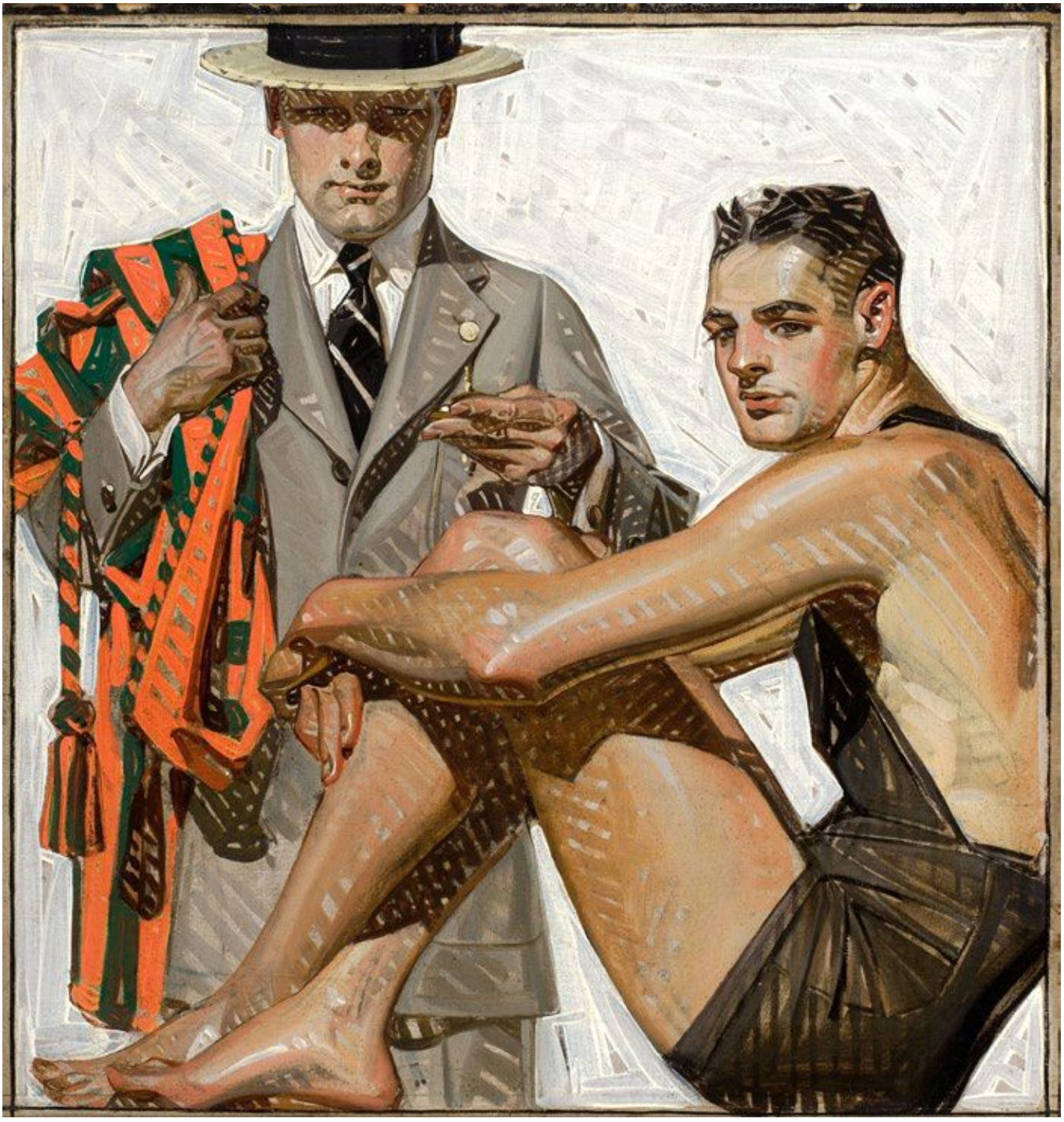
Illustration for the *Saturday Evening Post*, March 23, 1918. Oil on canvas. Photo courtesy of The Illustrated Gallery, PA

Cover illustration for the *Saturday Evening Post*, February 16, 1918. Oil on canvas, 25" x 19". Photo courtesy of the Mort Kunstler Collection

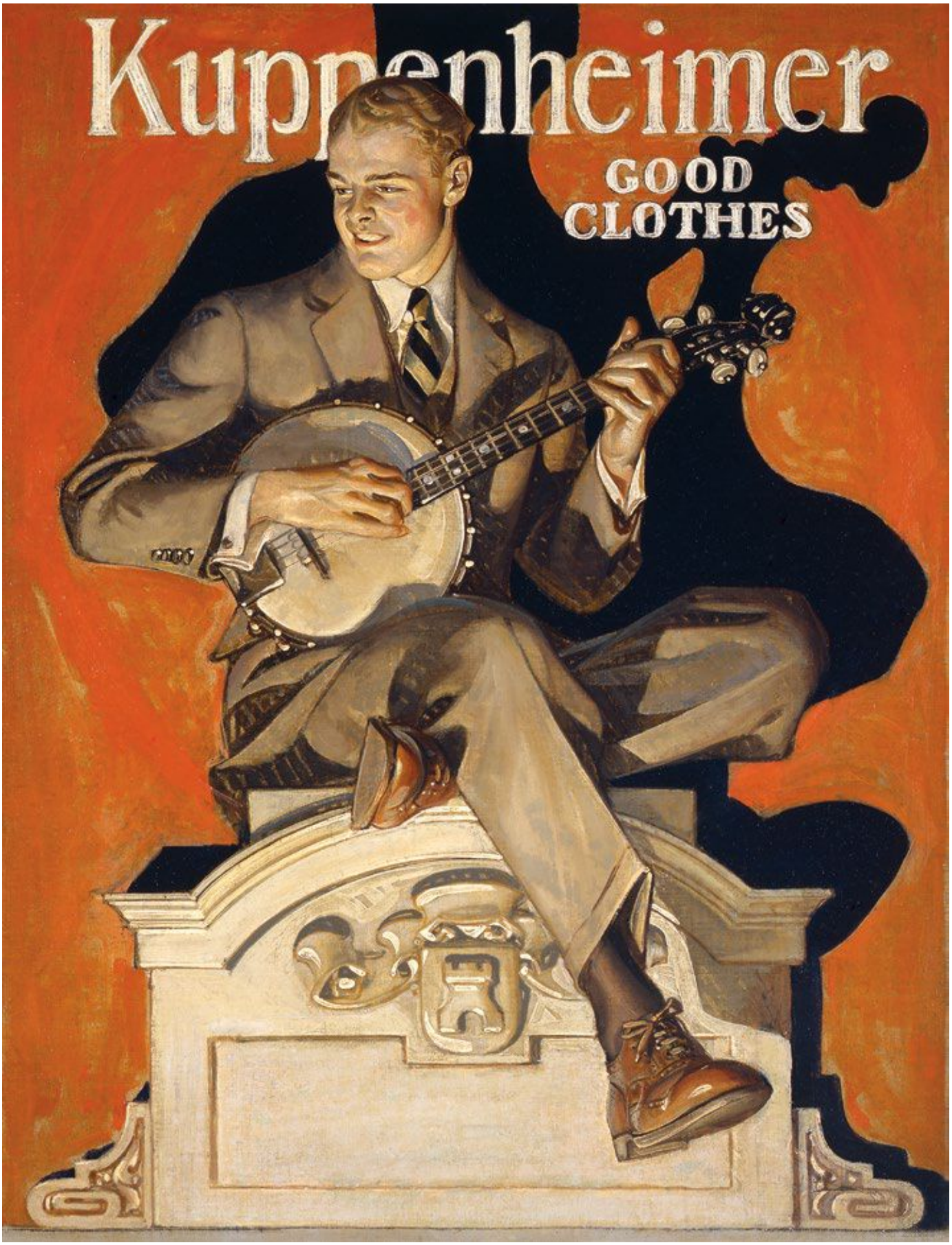
Cover illustration for the *Saturday Evening Post*, December 7, 1918. Oil on canvas, 30" x 21". Photo courtesy of Illustration House, NY

Cover illustration for the *Saturday Evening Post*, May 10, 1919. Oil on canvas, 27.5" x 19.5". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for the *Saturday Evening Post*, November 29, 1919. Oil on canvas. Photo courtesy of Illustration House, NY



Advertising illustration for Kuppenheimer, 1920. Oil on board, 21.5" x 20.5". Photo courtesy of Heritage Auctions, HA.com

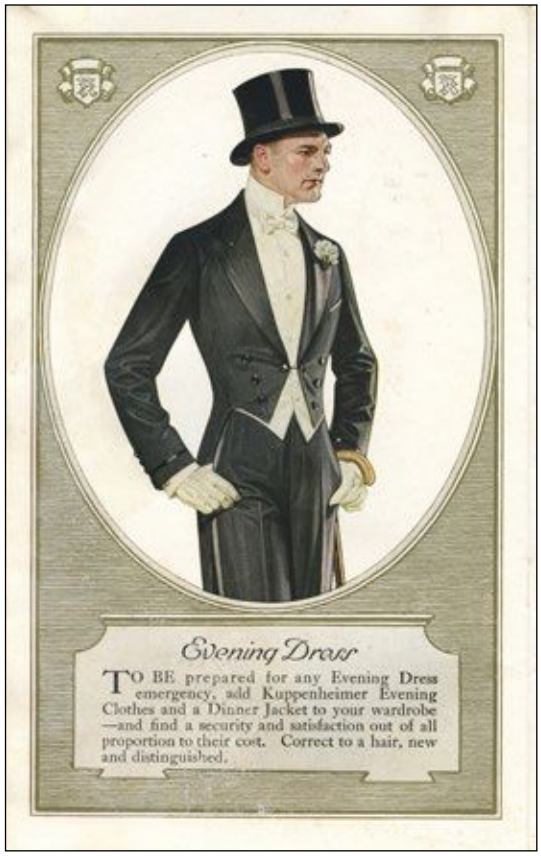


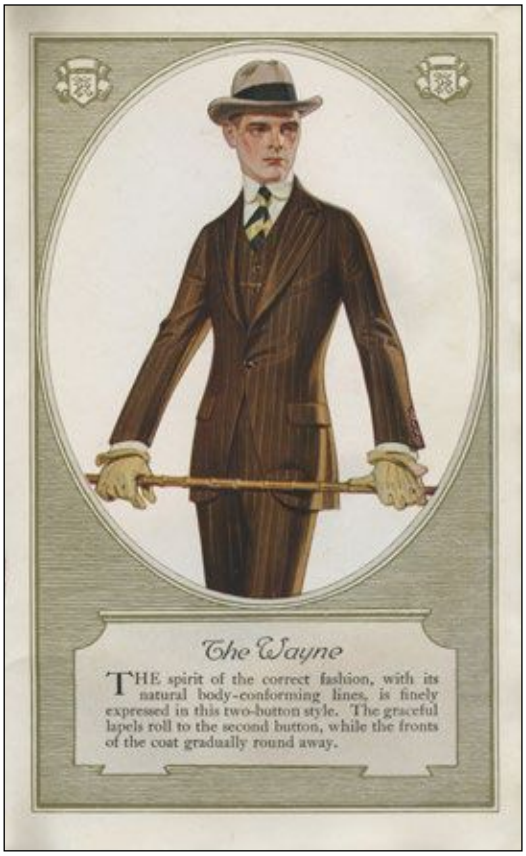
Advertising illustration for Kuppenheimer, 1920. Oil on board, 26.75" x 20". Photo courtesy of Illustration House, NY

Advertising illustration for Interwoven Socks, the *Saturday Evening Post*, June 6, 1921

Illustration for Kuppenheimer, the *Saturday Evening Post*, January 31, 1920. Oil on canvas, 26" x 19". Photo courtesy of Heritage Auctions, HA.com

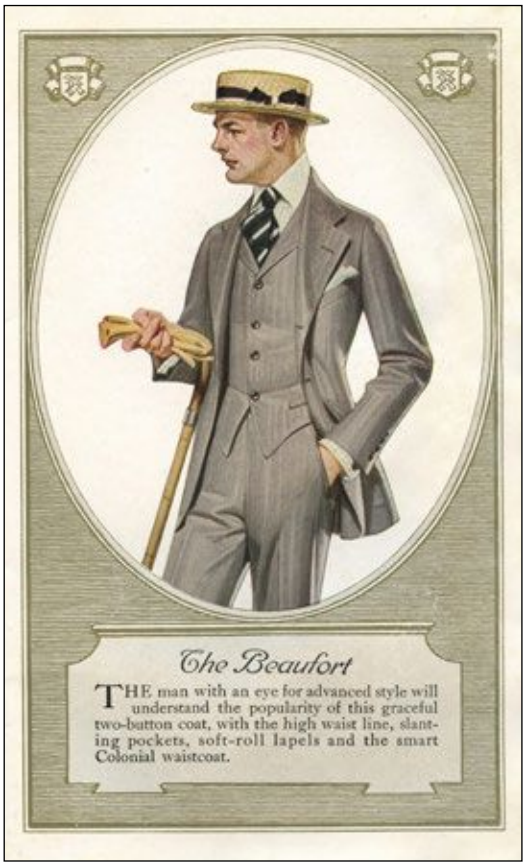
Color sketch for an advertising illustration. Oil on canvas, 20" x 12". Photo courtesy of Heritage Auctions, HA.com


Evening Dress
TO BE prepared for any Evening Dress emergency, add Kuppenheimer Evening Clothes and a Dinner Jacket to your wardrobe —and find a security and satisfaction out of all proportion to their cost. Correct to a hair, new and distinguished.


The Wayne
THE spirit of the correct fashion, with its natural body-conforming lines, is finely expressed in this two-button style. The graceful lapels roll to the second button, while the fronts of the coat gradually round away.

Note: This is a self portrait of J.C. Leyendecker

The Biltmore
HERE is a suit that you can wear with every confidence in both its general adaptability and the good sense of its design. It lends youthful lines to the figure, but is quiet in style and mighty becoming to the average man.


The Beaufort
THE man with an eye for advanced style will understand the popularity of this graceful two-button coat, with the high waist line, slanting pockets, soft-roll lapels and the smart Colonial waistcoat.

ABOVE: Advertising Ilustrations for Kuppenheimer, June 1916

Cover illustration for the *Saturday Evening Post*, September 18, 1920. Oil on canvas laid on board, 28" x 22". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for the *Saturday Evening Post*, November 27, 1920. Oil on canvas laid on board, 28" x 21". Photo courtesy of Heritage Auctions, HA.com

Copyright, 1920, The House of Kuppenheimer.
Kuppenheimer
GOOD CLOTHES
Good appearance—no matter where you are. Clothes that fit and make you "look fit"—in cool, breezy Air-O-Weave fabrics. Right style—sincere quality—economy.
The HOUSE of KUPPENHEIMER · Chicago

Advertising illustration for Kuppenheimer, the *Saturday Evening Post*, August 14, 1920

Studies for a Kuppenheimer advertising illustration, 1920. Oil on canvas. Photo courtesy of David Saunders

Cover illustration for the *Saturday Evening Post*, December 24, 1921. Oil on canvas, 27" x 19.5". Photo courtesy of Heritage Auctions, HA.com

Studies for an advertising illustration, 1920. Oil on canvas mounted on board, 20.5" x 13.5". Photo courtesy of Heritage Auctions, HA.com

Color study by Frank Leyendecker, circa 1920. Oil on board, 10" x 7"
Photo courtesy of The Mort Kunstler Collection

Illustration by Frank Leyendecker, circa 1920s. Oil on canvas, 31" x 24"
Photo courtesy of The Mort Kunstler Collection

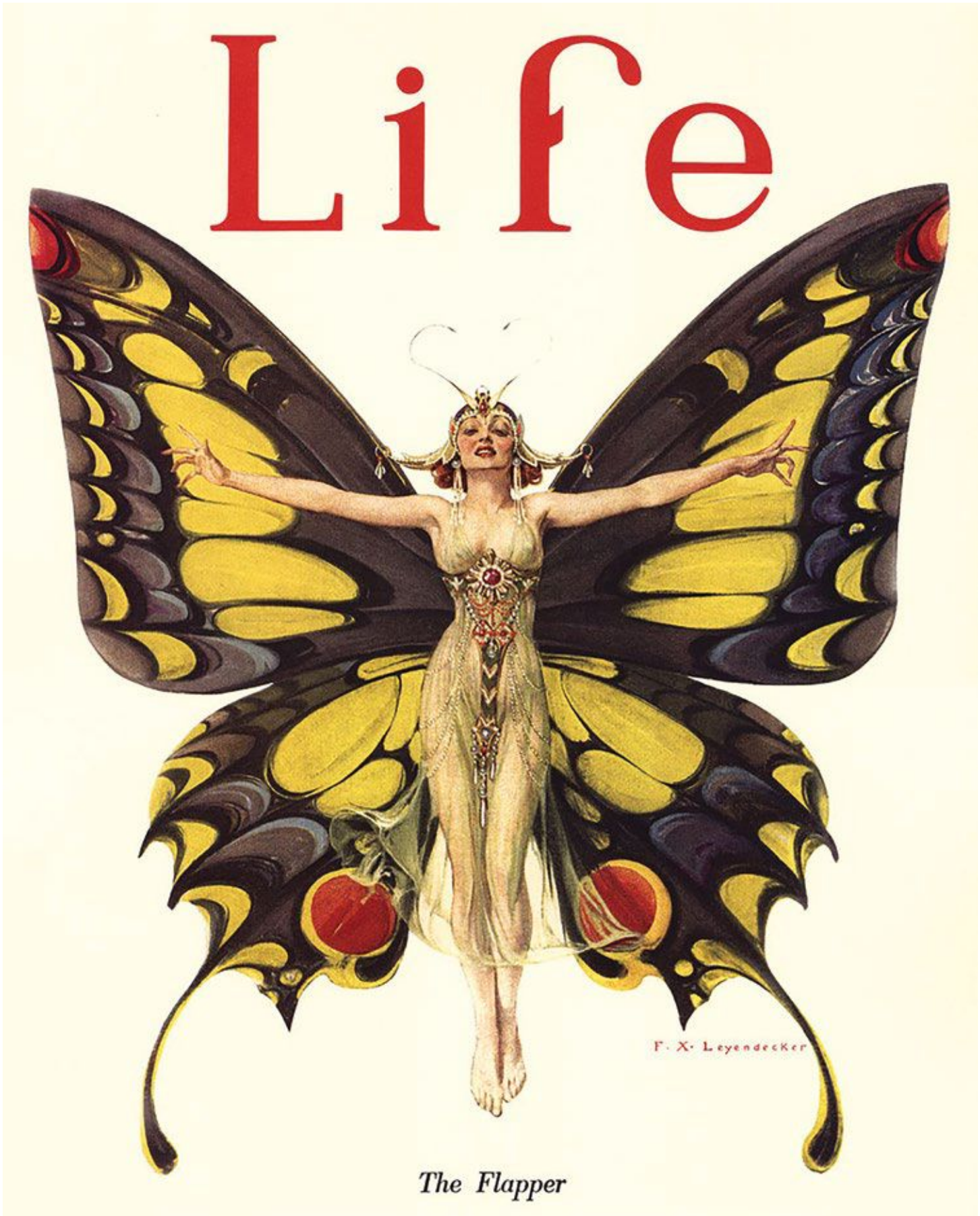
Many artists over the centuries have developed a taste for the art of formalism to create a synthetic reality. Italian masters Veronese, Botticelli, Pontormo, and Tiepolo all took their inspiration from the observed world, but created playful scenes of imaginary design depicting a synthetic reality that has undergone formal rearrangement to suit their individual sense of style. J.C. Leyendecker followed this approach. He drew impressive studies of models, and then re-worked them until he had composed an ideal design. He transferred his refined compositions to the final canvas, and executed the paintings with the theatrical flourish of a Broadway musical performer, capable of reciting lines with a dramatic flair even after repeated performances. By re-arranging his sketches in this 'puzzle' approach, J.C. Leyendecker brought his masterful design skills as a formalist to such mundane tasks as advertisements for Chesterfield cigarettes.

By 1922, J.C. Leyendecker had achieved incredible wealth and fame. The *Saturday Evening Post* had an unprecedented circulation of over two million readers. Their annual advertising revenue was over $28,000,000. Americans spent $32,000,000 a year for Arrow Shirts, which made it the world's most successful men's clothing company. Thousands of fan letters arrived every month at the shirt factory in Troy, New York, addressed to 'The Arrow Shirt Man.' This romantic ideal inspired popular songs, as well as a hit musical comedy, *Helen of Troy, New York*, co-written by George S. Kaufman (1889-1961), who later wrote the Marx Brothers comedies *Cocoanuts* (1929), *Animal Crackers* (1930), and *A Night at the Opera* (1935). On June 15, 1923, the show opened on Broadway at the Selwyn Theater on 42nd Street. According to rave reviews, it was a screwball spoof of mass market advertising. The first half was set at the "Yarrow Shirt Collar" factory in Troy, New York, and the second half was set in "the New York City art studio of Baron De Cartier, a specialist in French Impressionist Art," who created the famous ads with his model, Theodore Mince, "whose claim to fame is that he looks beautiful in a Yarrow Collar." J.C. and Charles Beach were as famous as Hollywood movie stars.

Ad for Chesterfield Cigarettes, 1918

During this period of fame's brightest glare, the artist and his model developed a more insular alliance, which intensified the jealous resentments of Frank and Mary Augusta. Rather than address these bitter feelings, J.C. and Charles Beach were preoccupied with the overwhelming challenge to produce excellent work while living in the three-ring circus of Great Gatsby superstardom.

Cover illustration by Frank Leyendecker for *Life*, March 9, 1922. Oil on canvas, 32.25" x 25". Photo courtesy of Illustration House, NY



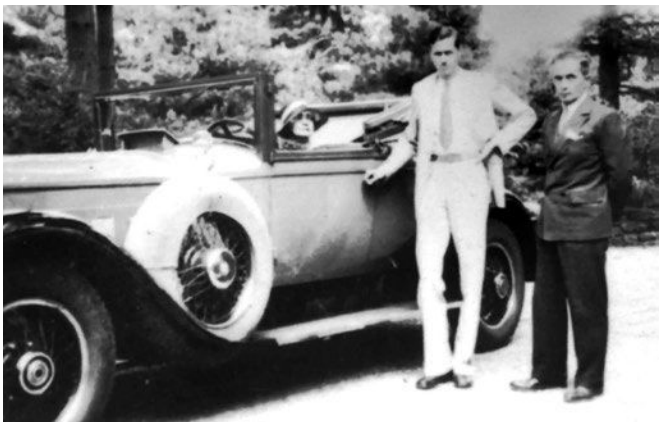
Cover illustration by Frank Leyendecker for *Life*, February 2, 1922

Frank painted far fewer assignments than his brother. On February 2, 1922, *Life* published his most famous cover painting, "The Flapper." It is hard to tell at first whether his subject is a celestial nymph from *A Midsummer Night's Dream* or a tawdry showgirl from the Ziegfeld Follies. On close inspection it is clear the antenna are crafted by a costume jeweler for an ornamental headdress covering her flame red hair. Her erotic allure and floppy wings underscore the witty title. In the summer of that year, Frank visited Atlantic City to judge a beauty contest, where he spoke with reporters about his ideals of fashionable women. His comments were published nationwide under the headline, "Flapper Has No Soul Says Well-Known Painter":

> The modern girl has no heart, no soul, no sentiment—if she has she refuses to admit it. You do not dare to talk to the flapper of classics nor of other serious things, for she simply will make no attempt to absorb them. She is idle, frivolous and heedless of tomorrow. However, I will admit that she is charming and often irresistible. She looks so young but knows so much—much that she could do well not to know. She assumes no responsibility. She seeks nothing but amusement. When a boy reaches the 'flapper' age he usually has some obligation to fulfill. He gets a job, or else he is branded a loafer. The girl, however, spends her time reading frothy literature and smoking. In my opinion the only hope of the nation rests upon the working girl. She has more originality and individuality than the flapper, who looks to me as if she were made from a die. Each working girl has her particular style in clothes and coiffure. But the flapper! How can you tell one from another? The only danger with the working girl is that she is apt to become so self-reliant, that she will scorn the help of mere man. But that danger is not so probable that any flapper should be afraid to reform and become a working girl.

It is curious he should criticize the irresistible flapper for being an irresponsible loafer. Frank was an incredibly talented artist, but he failed to develop the professional discipline needed to sustain his early success in commercial art. Aside from drinking problems, his unpardonable sins were missed deadlines and ignored art directions. Excuses were made to his clients by his business manager, sister Mary Augusta, but his reputation dwindled, along with his income. By 1922 there was an enormous difference between the wealth of the two Leyendecker brothers. J.C. was paid $1500 for a cover and worked steadily to earn an annual income of over $50,000, whereas Frank spent far more than he earned. The situation worsened when he could no longer pay his share of the mortgage. That mounting debt was dutifully brought to his attention every month by his brother's business manager, Charles Beach. Frank found it difficult to be reminded of his failures by the man who had replaced him as his brother's confidante.

On September 1, 1922, the *New York Tribune* reported in



L to R: Mary Augusta, Frank and J.C. Leyendecker with their Pierce-Arrow, 1921

Real Estate News that Frank X. Leyendecker had leased a studio apartment at 15 West 67th Street, off Central Park West, near the Hotel des Artistes, in an area that was popular with a new generation of artists. This first attempt at independent living soon flopped when Frank failed to pay the rent on time and received an eviction notice, after which he retreated back to New Rochelle and the simmering family feud.

Eight months later, in the Summer of 1923, the emotional strains in the Leyendecker family reached a critical point. Frank and Mary Augusta had grown increasingly frustrated. Frank's drinking continued to undermine his professional career. After a period of inactivity, Mary Augusta convinced him to resume work, and even posed for him, as she had so many times in the past. The resulting work was a cheerful cover painting for the Halloween issue of the humor magazine *Life*, October 4, 1923. Since magazine production typically took about two months, his painting would have been created in July of 1923. It was a charming "Modern Witch" riding on an electric vacuum cleaner through a romantic evening sky. The delightful image reflected nothing of the artist's desperate situation, or his model's advancing years. After his brother visited the studio to see the new painting, J.C. asked his sister to pose for him to create his own Halloween cover for the *Saturday Evening Post*, October 27, 1923, which featured a witch of an entirely different sort. J.C. and Frank had spent their entire lives together—they had grown from talented wunderkinds to celebrated artists—but these were the last two paintings ever created while the Leyendecker brothers still lived under the same roof. It would also be Frank Leyendecker's last published cover painting.

In light of that history, it may be worth considering the differences between these two famous Halloween covers. The setting in Frank's painting is a dreamy evening sky with stars and a crescent moon, while J.C. painted an ominous midnight sky with a blazing orange harvest moon. Frank created a cute young witch riding on a modern appliance, while J.C. painted a comically decrepit witch desperately clutching an antiquated broomstick between her squatting legs. Frank invented a sugary fairy tale about a frilly witch, who was really just another irresponsible and irresistible flapper, while J.C. invented a satire of a wicked old witch, who was really just a caricature of his sister, with exaggerated shrimpy proportions, toothless grin,

Cover illustration by Frank Leyendecker for *Life*, October 4, 1923. Oil on canvas, 24" x 18.5". Photo courtesy of Illustration House, NY

Cover illustration for the *Saturday Evening Post*, October 27, 1923. Oil on canvas. Photo courtesy of David Saunders

SILO'S
45th St. & Vanderbilt Ave.
—ESTABLISHED 1879—
You are cordially invited to attend an Important Exhibition of
ANTIQUE and MODERN
FURNITURE
Objects of Art, Rugs, China, Silver, etc.
TO-DAY (WED.), SEPT. 26TH.
To be Sold
AT UNRESTRICTED PUBLIC AUCTION
Tomorrow (Thursday), Friday & Saturday, Sept. 27, 28 & 29
at 2 P. M. each day
BY ORDER OF
Frank X. Leyendecker,
Removed from his Studio, 80 West 40th St.
JAMES P. SILO, Auctioneer.
40 E. 45TH ST.

***The New York Times*, September 26, 1923**

Norman Rockwell's studio at 40 Prospect Place, New Rochelle, Connecticut, 1923

sunken eyes, and long nose. Her only companion, a frantic screeching bat out of Hell.

The Leyendecker family finally erupted into a full blown crisis. After the dust had settled, Frank and Mary Augusta moved out in August of 1923 and never moved back again.

Since Frank was the original owner of the New Rochelle property, J.C. agreed to buy his interest for a promissory note of $1000 a month for the next two years. From that amount Frank promised $10,000 to his sister in repayment for her past contributions to cover his debts. After these formalities were concluded, the relationship between Frank and J. C. was permanently severed. Mary Augusta moved to the Martha Washington Hotel for Women at 29 East 29th Street in NYC.

Frank moved everything he owned out of his home and studio in New Rochelle. After he had vacated the premises, J.C. moved into Frank's studio. Frank also moved out of his portion of the NYC art studio on 40th Street, which the brothers had shared since 1909. J.C. continued to rent that space, which remained listed in professional directories as his only business address for the next four years.

On September 26, 1923, the *New York Times* published an advertised auction house sale of "Antique and Modern Furniture, Objects of Art, Rugs, China, Silver, etc. to be sold at unrestricted public auction by order of Frank X. Leyendecker, removed from his studio."

Norman Rockwell lived in New Rochelle at 218 Centre Avenue. He rented a garage barn as his studio at 40 Prospect Street, which was next door to his parent's home. The structure had four separate areas, of which he only used two. In consideration of Frank's crisis, Rockwell invited him to live in one of the vacant spaces. He hoped a fresh change would encourage Frank to produce new paintings and revive his career. Frank moved in with his magnificent Baroque Italian bed, which occupied half the floor space, along with several antique chairs and an oriental rug that was too large to unroll. Over the next few months Frank was unable to work. He continued to drink while he sought peace and quiet to recover from the nervous strain of his unsettled situation. On most mornings he visited Rockwell's studio to sit quietly in the background, grateful for the artist's brotherly concern.

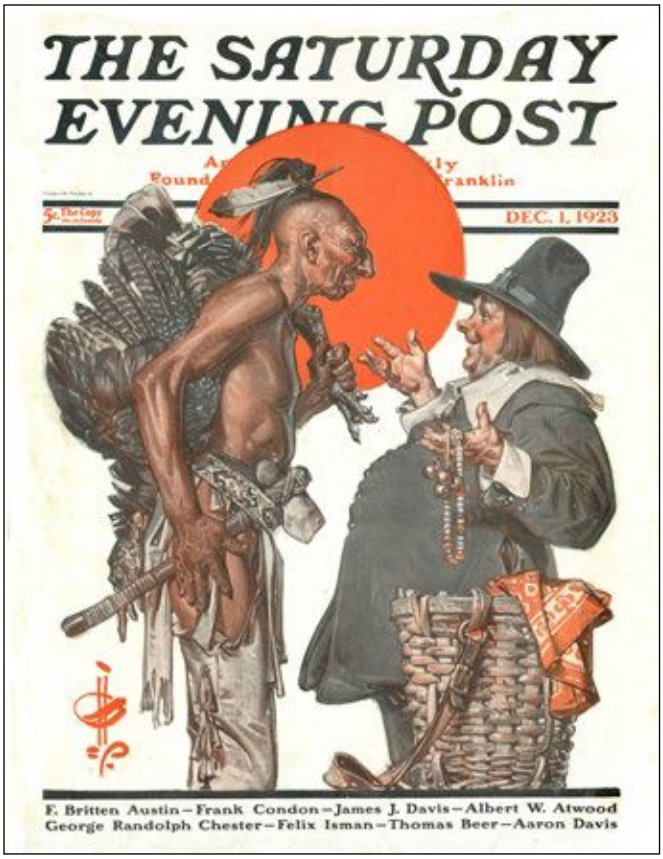
After his squabbling siblings had moved out, J.C. and Charles Beach were the lords of the manor, and yet there was no mood for a victory dance. According to Charles Beach, "At one time we entertained. That was when J.C.'s family was there. After that we pretty much lived to ourselves with a small staff. J.C. was wrapped up in his paintings and these grounds. Almost every morning he had instructions for the gardener. He planned everything with an eye for form and color. Every plant and flower was placed just where he wanted it. In the spring it was a glorious sight."

Seven months after the breakup, on March 23, 1924, J.C. turned 50. It was the first birthday he had ever celebrated without his family.

Three weeks later on April 16, Frank Xavier Leyendecker suffered a cerebral hemorrhage. He was hospitalized overnight, but returned the next day to his lodgings with Norman Rockwell, where he died the following day on Good Friday, April 18, 1924. He was 48, but thanks to the ravaging effects of alcoholism, the coroner's report listed his apparent age as "sixty."

For the rest of his life, J.C. Leyendecker remained deeply troubled by the tragic death of his younger brother.

Cover illustration for the *Saturday Evening Post*, October 6, 1923. Oil on canvas, 25.25" x 20". Photo courtesy of The Mort Kunstler Collection


THE SATURDAY EVENING POST
DEC. 1, 1923
F. Britten Austin—Frank Condon—James J. Davis—Albert W. Atwood
George Randolph Chester—Felix Isman—Thomas Beer—Aaron Davis

***The Saturday Evening Post*, December 1, 1923**

Study for *Saturday Evening Post* cover, 1923. Photo courtesy of David Saunders

In December of 1924, Mary Augusta organized a memorial exhibition of Frank X. Leyendecker for the New Rochelle Art Association, which was held at the local Public Library.

On February 28, 1925, the *New York Times* reported the settlement of his estate, "Frank X. Leyendecker, magazine illustrator and artist, left a gross estate of $23,446, but had a net estate of only $1,981. The chief item of the estate was $18,000 due him under an agreement by his brother, Joseph C. Leyendecker, for his interest in property they purchased in New Rochelle. He owed $8,000 on a mortgage. He also owed $10,000 to his sister, Mary Augusta Leyendecker, because under the same agreement he promised to pay that sum to her. He left his entire estate to his sister." There was no provision for the oldest brother Adolph, nor his wife Francine and their two children, Genevieve and Joseph.

Stained glass design by Adolph Leyendecker, 1925

In 1926, Adolph Leyendecker designed and painted seven stained glass windows produced by the Kansas City Stained Glass Works for the First United Methodist Church of Baton Rouge, Louisiana, at 930 North Boulevard. Six of the windows illustrate the Life of Jesus, while the seventh and largest window is the Last Supper.

In 1926, Uncle Adam Ortseifen retired from Chicago politics, corporate boards, and the brewery business at the age of 72, and moved with his wife to New Rochelle, to live with his daughter Josephine Ortseifen Sullivan and her husband, Harry Arthur Sullivan, who was a successful manufacturer of cotton goods and handkerchiefs. They had four children, Harry (b.1915), Adolph (b.1918), Jerome (b.1921) and Margaret (b.1922). The uncle and aunt socialized separately with their estranged nephew and niece to arrange a reconciliation. J.C. was grateful for the intervention, because he never fully recovered from the loss of his brother. He began to send his sister a monthly stipend.

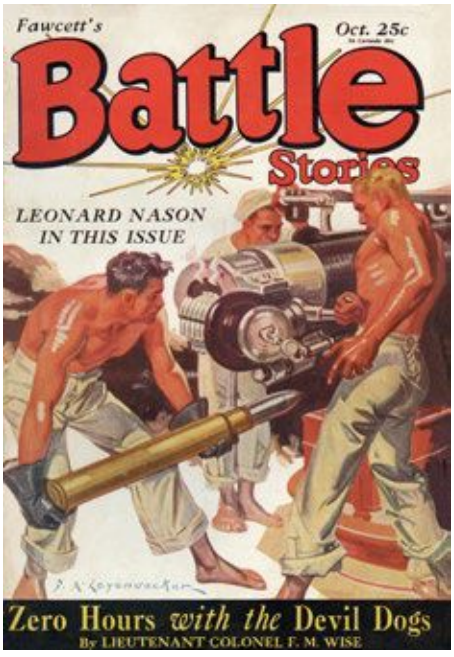
J.C. Leyendecker developed a kindred friendship with the celebrated illustrator Coles Phillips, who lived in New Rochelle with his wife, Teresa Hyde Phillips, and four children,

Coles Phillips with his sons (L to R) Hyde, John, and Coles, Jr., 1919

Coles (b.1913), Hyde (b.1914), John (b.1915), and Teresa (b.1917). The younger artist suffered from a painful chronic kidney ailment that was periodically incapacitating. On June 12, 1927, while Coles Phillips was bedridden in agony, J.C. Leyendecker took the four children on a pleasure trip to NYC to watch a ticker-tape parade for Charles Lindbergh, who had just returned from his transatlantic solo flight. J.C. genuinely enjoyed the company of these four children. After they returned home that evening, the father died at the age of 46 just before midnight. The news of his death was announced in headlines around the nation, and brought news reporters to their home. J.C. invited the widow and her four children to live at his home for several months. After the tragic death, J.C. spoke at the funeral, "Coles Phillips had an admirable sense of decoration and color in his depictions of young womanhood. Although the artist suffered great pain, his art has contributed beauty rather than pain into his life, and consequently into the lives of others through his illustrations." This appreciation for the transcendent healing power of art may have also been a poignant reflection on the tragic struggles of his younger brother, whose art works were always cheerful.

In 1929, F. Scott Fitzgerald described the ideal man, in his novella *The Last of the Belles,* as having a "Leyendecker forelock." Up to that time J.C. had enjoyed phenomenal success. His major assignments remained covers for the *Saturday Evening Post*, and advertisements for Kuppenheimer, Interwoven Socks, Arrow Shirts, and Chesterfield Cigarettes.

On July 14, 1929, Uncle Adam Ortseifen's wife, Aunt Josephine Krieger Ortseifen, died at the age of 71. Four months later, the bereaved widower Adam Ortseifen, the patriarch of both families, died at the home of his daughter in New Rochelle on December 28, 1929, at the age of 75.



***Battle Stories*, October 1931**
Cover by Frank Leyendecker

Meanwhile in Kansas City in 1929, Adolph Leyendecker's daughter Genevieve Charlotte Leyendecker, who was age 28 and unmarried, committed suicide. She had graduated five years earlier from Kansas City Teacher's College and had worked for the Sears-Roebuck Company. Her 21 year old brother, Joseph A. Leyendecker, was a clerk accountant with the Fitts-Smith Company of Kansas City. Adolph Leyendecker was listed in the local business directory as an "artist." The Kansas City Glass Works had closed the year before, but he worked as a designer at the Hopcroft-Pringle Stained Glass Company, owned by William D. Pringle (1883-1955) and Hugh F. Hopcroft (1889-1967). The business was located at 1406 McGee Street in Kansas City, Missouri.

On October 24, 1929, the New York Stock Market crashed and chaos struck the American banking system, which undermined the national economy. The ensuing hardships of the Great Depression affected workers and farmers, as well as industrialists. The established order of manufacturing collapsed, which devastated the advertising and publishing industries. Among the casualties was the cancellation of the Arrow Shirt Collar contract, along with most other high-paying assignments for magazine illustrators.

In 1930, Mary Augusta Leyendecker was 58. She rented an apartment at 166 Centre Avenue in New Rochelle, which was near her cousin, Josephine Ortseifen Sullivan. She continued to act as business manager posthumously for Frank Leyendecker. In 1931, she arranged with Fawcett publications to reprint his Navy recruitment poster from the Great War on the cover of their October issue of *Battle Stories*. Throughout the 1930s she was an active member of the New Rochelle Art Association. She served as a committee member, co-chairman, and chairman of social activities. She organized exhibitions at the New Rochelle Public Library of notable members, such as Edward Penfield (1866-1925), and William Oberhardt (1882-1958). During those exhibitions she sat at the information desk and greeted visitors as a volunteer docent. In 1935, she curated an exhibition of three young women artists at the New Rochelle Women's Club.

In Kansas City on June 28, 1936, the wife of Adolph Leyendecker, Francine de Gironde Leyendecker, died at the age of 64. On August 27, 1938, Adolph Leyendecker died at the age of 69. The only surviving member of the Kansas City branch of the family was Joseph Adolph Leyendecker. Two days after his father's death, in reply to a telegram from his nephew, J.C. agreed to pay for half the cost of his older brother's funeral services. The 30 year old nephew worked as an insurance salesmen, and lived at the Brookside Hotel at 5404 Brookside Boulevard. Two years later he married Martha Burney. She was born in 1910 in Kansas City and worked as an office clerk in the public school system.

Cover illustration for the *Saturday Evening Post*, December 22, 1923. Oil on canvas, 28" x 21". Photo courtesy of Illustration House, NY

Advertising illustration for Kuppenheimer, 1924. Oil on canvas mounted on board, 30.5" x 25.5". Photo courtesy of Heritage Auctions, HA.com

Preliminary sketch for Kuppenheimer advertisement, 1923. Oil on canvas. Photo courtesy of David Saunders

Advertising illustration for Kuppenheimer, the *Saturday Evening Post*, June 14, 1923. Oil on canvas, 28" x 21". Photo courtesy of The Illustrated Gallery, PA

Kuppenheimer ad in the *Saturday Evening Post*, July 12, 1924

Preliminary sketch for Kuppenheimer ad, 1924. Oil on canvas. Photo courtesy of David Saunders

Preliminary sketch for the *Saturday Evening Post* cover, September 20, 1924. Oil on canvas. Photo courtesy of David Saunders

THE SATURDAY
EVENING
An Illustrated Week
Founded A° D° 1728 by Benj.
SEPTEMBER 20, 1924
5c. the Copy
Bertram Atkey—Ben Ames Williams—Mary Roberts Rinehart—George Pattullo
Robert S. Winsmore—Marjory Stoneman Douglas—Roland Pertwee—R. G. Kirk

The *Saturday Evening Post*, September 20, 1924

Cover illustration for the *Saturday Evening Post*, August 25, 1923. Oil on canvas, 26" x 20". Photo courtesy of The Illustrated Gallery, PA

Advertising illustration for Cluett, Peabody & Co. Oil on board
Photo courtesy of The Mort Kunstler Collection

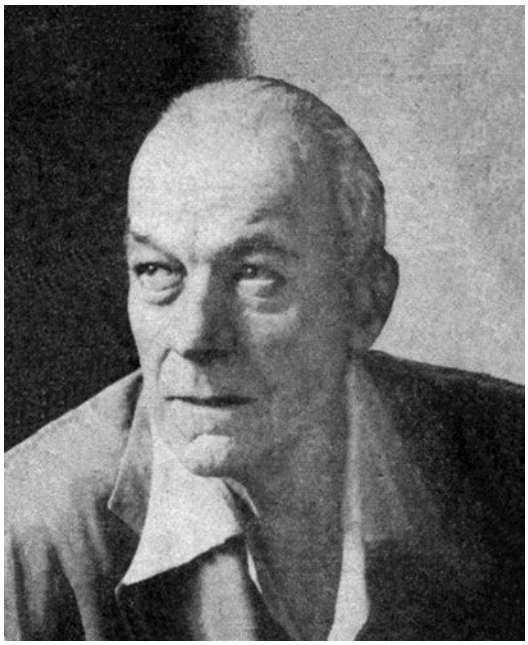
The *Saturday Evening Post*, November 28, 1925

By 1938, the *Saturday Evening Post* wanted a new look. The old editor was replaced by a new one, who gave fewer assignments to J.C. Leyendecker, because his work was too associated with the old regime. His images of various holiday characters were a beloved tradition for many readers, and like old family Christmas ornaments, they only emerged from storage closets on holidays. His work no longer provided weekly guidance on fashionable clothing for the younger generation, so J.C. was less valuable to advertisers. His few remaining clients were Goodyear Tires, Amoco, Pan American Coffee Producers, and the New Rochelle Chamber of Commerce.

The *Saturday Evening Post* used a Philadelphia photo engraving company, Gatchel & Manning, which produced a monthly newsletter, *Etchings*. The January 1940 issue of the newsletter included a special four-page supplement, printed with exquisite craftsmanship on high-quality paper, dedicated to "the American Master Artist: Joseph Christian Leyendecker." This in-house project was only a company promotional, but instead of boasts and flattery the artist used the opportunity to give his fans a unique glimpse into his unconventional creative process. The editor of the newsletter asked him to pick his favorite *Post* cover for reproduction, but instead Leyendecker suggested they feature one of his 'puzzle' sketch paintings. This preference was probably shocking, because a typical preliminary sketch would hardly merit such expensive reproduction. The fact that the artist chose to publicly reveal for the first time one of his 'puzzle' paintings suggests that he was proud of his innovative approach to art. He also provided the following quote, "The amateur draws an illustration, and offers it as a cover. Whereas a cover at its best is truly a poster, more related to murals or sculpture than to illustration. It should tell its story on one plane, without realistic perspective and distance. And that story should be told in pantomime, without explanatory legend." It is remarkable that the artist chose to address his public in this confidential and un-ingratiating manner to describe the complexity of his formalist approach to creating art of a synthetic reality. He designed his cover paintings as if they were posters, murals and sculptures, which are all art forms that embellish public spaces. He did not design them as paintings and illustrations, which address the viewer privately, bound into books and magazines, or framed on walls of homes, galleries and museums. His admiration for well-designed public art reflected the persistence of his allegiance to the Beaux Arts movement of Paris and the Chicago World's Exposition, where he first fell in love with a neoclassical "living art that served a utilitarian purpose."

During World War II, J.C. painted patriotic posters for the U.S.O., War Bonds, and government information campaigns. As assignments grew fewer, he was grateful to work with the personal approval of William Randolph Hearst for *The American Weekly* magazine. Hearst was an old Chicago associate of Uncle Adam Ortseifen, and personified J.C.'s outdated ideal of a benevolent industrialist. The artist's last covers are mannerist reworkings of his earlier subjects. The brushwork is freer

Cover illustration for the *Saturday Evening Post*, November 28, 1925. Oil on canvas. Photo courtesy of David Saunders



Charles Beach in the *New York World-Telegram & Sun*, August 25, 1951

Charles Beach, January 15, 1953

and the designs have a modern streamlined simplicity, with a spacious void of flat background color. This mature style is powerful and dynamic, with less concern for meticulously detailed designs. There is a new bravado that is awesome in its inventiveness. Several harsh realities had developed in the business, along with fewer assignments came cuts in his prices, so perhaps practical considerations tempered his drive for perfection in preference for the charming qualities of frankness. Most of his work for *The American Weekly* revisited his earlier masterpieces through this approach.

On January 2, 1943, the *Saturday Evening Post* published the last of 322 cover paintings by J.C. Leyendecker. As his former income became harder to earn, he let go of the domestic staff. According to Charles Beach, "I handled the kitchen for 'the Boss.' Once I said to him, 'J.C., you're lucky I'm such a good cook.'" On May 11, 1944, J. C. Leyendecker signed his last will and testament, which promised half his estate to Charles Beach and half to his sister, Mary Augusta.

In his final years the artist illustrated a series of advertisements, posters, and calendars for Amoco, the American Oil Company. In the summer of 1951, he completed the Amoco calendar for the coming year. It would be his last published painting.

On July 25, 1951, Joseph Christian Leyendecker was 77 years old. As he relaxed on his garden terrace, he suffered a heart attack. A doctor was called, but shortly after his arrival "the master of the magazine cover" had died. He was buried at the family mausoleum in Woodlawn Cemetery, beside his parents and brother Frank. Only seven people attended his funeral service, which reflected the artist's insular social circle. His family members were Charles Beach, Mary Augusta Leyendecker, and the neighboring daughter and son-in-law of Uncle Adam Ortseifen, Josephine and Harry Sullivan. The fifth attendant was the artist's devoted friend, Norman Rockwell. The sixth and seventh were the priest and funeral director. The artist's nephew and namesake, Joseph A. Leyendecker, was a 43 year old insurance salesman living with his wife in Kansas City. They did not attend the funeral, nor were they notified of the death or mentioned in the artist's will. The estate included the mansion and nine acres on Mount Tom Road, hundreds of original paintings, sketches, personal effects, furnishings, antiques, cars, and over $60,000 in savings.

Norman Rockwell was deeply moved by his hero's death. "It scared me. Joe had been the most famous illustrator in America. Then the *Post* had dropped him, and that was the end of it all. The ad agencies dropped him, the public had forgotten him. He died in obscurity."

According to Charles Beach, "Now all that has passed. 'The Boss' is gone and I'm like a ship without a rudder. The house and grounds, like a great ship with the bottom dropped out."

According to the *New York World-Telegram & Sun* of August 25, 1951:

J.C.Leyendecker's gravestone, 1951

The art studio in the mansion at 48 Mount Tom Road in New Rochelle has a tall cathedral ceiling. A sumptuous tapestry hangs over an easel beside a stack of oil paintings. A smaller sketcher's easel is tilted flat and stacked with countless studies. There are massive andirons in the huge fireplace, which had once heated the room with log fires,

Illustration for Kuppenheimer, 1925. Oil on board, 26.75" x 20.75". Photo courtesy of The Mort Kunstler Collection

Cover illustration for the *Saturday Evening Post*, December 21, 1927. Oil on canvas, 28" x 21". Photo courtesy of Heritage Auctions, HA.com

Preliminary study for the cover of the *Saturday Evening Post*, December 1, 1934. Oil on canvas, 23" x 17.5". Photo courtesy of Heritage Auctions, HA.com

Preliminary study for the cover of the *Saturday Evening Post*, December 29, 1934. Oil on canvas (detail). Photo courtesy of David Saunders

***The Saturday Evening Post*, December 29, 1934**

Preliminary study for the cover of the *Saturday Evening Post*, December 29, 1934. Oil on canvas (detail). Photo courtesy of David Saunders

Preliminary study for the cover of the *Saturday Evening Post*, December 29, 1934. Oil on canvas. Photo courtesy of David Saunders

Preliminary study for the cover of the *Saturday Evening Post*, November 28, 1936. Oil on canvas, 20.75" x 27.5". Photo courtesy of Heritage Auctions, HA.com

Sketch for the *Saturday Evening Post*, November 28, 1936. Pencil and watercolor, 8" x 6". Photo courtesy of Heritage Auctions, HA.com

but whose only current signs of life are a few discarded cigarette butts. The room contains scores of original cover paintings for the *Saturday Evening Post*, as well as thousands of oil studies. Although hundreds of the paintings bear a strong resemblance to Charles Beach, he plans to burn them all, because, "J.C. told me one day, 'Charles,' he said, 'I want them all destroyed. I don't want to have them floating around.' So it's all up to me now. I was with 'the Boss' for 49 years, first his model, then his secretary, and always his friend. J.C. was a great man and very good to me. As for myself I worked hard as hell, and was always on the level. I came with 'the Boss' in 1903 and stuck through to the end."

One month later, Charles Beach reconsidered and decided to sell everything to fans. In October of 1951, he scheduled a yard sale of the art studio contents, which included paintings, studies, drawings, art books, art supplies, studio equipment and props. Most of it was purchased by fellow artists as mementos of their idol. After the sale, hundreds of unsold works were placed on consignment with the Bordas Art Gallery at 286 Huguenot Street in New Rochelle. Seven months later, on May 24, 1952, the remnants of the house were sold by a professional auctioneer. Newspapers advertised the auction as containing antique chests, beds, bookcases, tables, settee, chairs, mirrors, sterling tea service, candlesticks, dinner set, decorative objects, oriental rugs, bronzes, guns,

Coffee advertisement in *Collier's*, January 18, 1941

Coffee advertisement in *Collier's*, 1941

Coffee advertisement in *Collier's*, 1941

Darling,—
To make good coffee, use enough. A heaping tablespoon for each cup
Betty
Two rules about coffee you may not know
Coffee
perks you up!

Coffee advertisement in *Collier's*, 1941

Cover illustration for the *Saturday Evening Post*, October 8, 1935. Oil on canvas, 29.25" x 24.25". Photo courtesy of Heritage Auctions, HA.com

Advertising illustration for Amoco Gasoline, 1945. Oil on canvas, 20.75" x 40". Photo courtesy of The Illustrated Gallery, PA

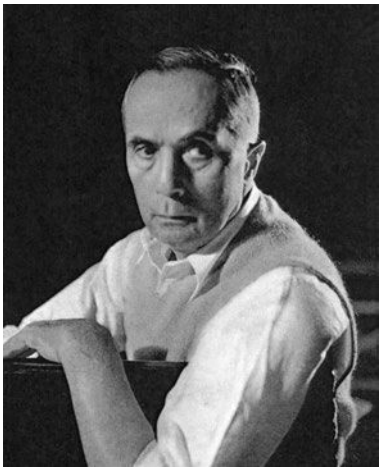
swords, dueling pistols, costumes, artist's equipment, and "a large telescope on tripod."

On June 27, 1952 the house on Mount Tom Road was sold, after which Charles Beach moved to a retirement residence at 57 Pintard Avenue in New Rochelle.

On January 16, 1953, the *Standard-Star* of New Rochelle reported the new occupants of the old Leyendecker mansion had discovered a cold storage trove of paintings, sketches, posters, and proofs stored in the attic. Charles Beach and Orson Lowell (age 92) were contacted to oversee the handling of the collection. "Orson Lowell helped identify all the various sketches, some of which were made in Paris (1896-1897) and at the Chicago World's Fair (1892-1893)." The proof sheets were donated to the print collection of the New York Public Library, and three 'puzzle' painting sketches that were among the hundreds found "were selected by the Metropolitan Museum of Art." The remainder was exhibited and sold for the artist's estate at the Society of Illustrators of New York on April 17, 1953.

The July 1953 membership bulletin of the Society of Illustrators described the historic show:

> Proverbial hotcakes never sold faster than the original works by the late J.C. Leyendecker recently displayed in our gallery. Every single item became a proud possession of an enthusiastic admirer of this popular latter day idol. From the fascinating hodgepodge of unmatted preliminary cover ideas, figure studies, life sketches and working roughs that covered the huge table in the center of the room, to the large unframed *Saturday Evening Post* cover originals filling every inch of wall space. There is nothing to exclaim over the excited interest in, and hankering to own, these precious keepsakes. Rather it was no surprise to see many of today's big leaguers giving attention to this wizard's delineation of idealized American youth of a generation ago. It was, however, amazing and gratifying to see the way the student crowd responded. Instead of the expected brush-off of anything so obviously a part of our remembered yesterdays, they attended the show with pop-eyed curiosity and earnest study of Leyendecker's unique craftsmanship. Such appreciation is a heartening continuation of the respect and admiration he earned and enjoyed from the turn of the century until his passing a few years ago. The artist, and particularly the illustrator, is supposed to express and reflect the spirit of the life and times in which he lives. Whether Leyendecker's glorified glamour boys and girls were replicas of that era's youth, or whether the gay blades insisted on looking like Leyendecker's masterpieces, will remain one of those chicken-egg problems. His skill was the envy and despair of his contemporaries. It may be deplored that these treasures were not kept intact and preserved in a museum collection, but judging by the obvious pride of ownership, we can be reconciled by the thought that these scattered works will serve as a challenge



J.C. Leyendecker, 1939

Advertisement for Amoco Gasoline, 1948. Oil on canvas, 22" x 36". Photo courtesy of The Illustrated Gallery, PA

to stimulate wider recognition of the exquisite craftsmanship of an illustrator whose famous monogram hallmarked an extraordinary record of achievement in American editorial and advertising art."

One year later, on June 24, 1954, Charles Beach died at the age of 72 in New Rochelle.

The last surviving member of the immediate family was Mary Augusta Leyendecker. She maintained a faithful role as the family secretary and executor of both artists' estates. She bequeathed her collection of 50 cover paintings to the surviving children of Uncle Adam Ortseifen, but in the final months of her life she was persuaded to change her will and donate the collection to the Haggin Museum of Stockton, California, to preserve the memory of her brothers for future generations. She died at the age of 85 in a New York City hospital on November 3, 1957.

In Kansas City, nephew Joseph Adolph Leyendecker's wife died at the age of 52 in 1962. They had no children. He lived to be 69, when he committed suicide in 1977. At that same time J.C. Leyendecker was posthumously inducted into the Hall of Fame of the Society of Illustrators of New York.

The careers of most 20th century American illustrators that were lucky enough to become 'hot' were usually limited by their identification with a fashion trend. Each such trend is inherently destined for replacement by a subsequent trend, after which the outmoded icon is regarded as passé. The customary life expectancy of a 'hot' career is rarely more than four years. It is a testimonial to J.C. Leyendecker's transcendent genius that his career remained strong and beloved by the public for over 50 years in the most competitive mass market magazines.

He was an American Master. The foundation of his life's work was the pure and simple inspired excellence of his art. It outlived his temporal fame and wealth, along with that of his family, friends, associates, clients, and millions of fans. Since that time, it has outlasted the chill of indifference and the fiery howl of ignorance, to find its rightful place in the warm hearts of humanity. His impact on American art is as immeasurable as the miracle of its creation.

– © 2015 by David Saunders

Special thanks to Norman Saunders, the New York Public Library, the U.S. Library of Congress, the Archives of the *New York Times*, Richard Berenson at the Museum of American Illustration at the Society of Illustrators, Aron Gagliardo at the American Academy of Art, Tod Ruhstaller at the Haggin Museum, Michael Schau, Judy Goffman Cutler at the National Museum of American Illustration, Richard Kelly and The Kelly Collection of American Illustration, Jordan Berman at The Illustrated Gallery, Walt Reed at Illustration House, Jim Halperin at Heritage Auctions, Mort Künstler, Fred Taraba at Taraba Illustration Art, Douglas Hyland at the New Britain Museum of Art, and most importantly to the inspiring genius of Dan Zimmer.

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Joseph Clement Coll (1881-1921)
Scrooge at his ledgers. "Christmas in the Spirit of Democracy", December 1907
Pen & ink, 6 x 9.5" signed lower left

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New and Notable:

THEY DREW AS THEY PLEASED: THE HIDDEN ART OF DISNEY'S GOLDEN AGE (THE 1930s)

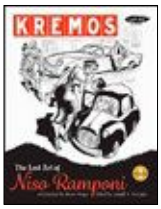
BY DIDIER GHEZ, WITH ALBERT HURTER, FERDINAND HORVAT, GUSTAV TENNGREN, & BIANCA MAJOLIE
207 PAGES, FULL COLOR
$40.00, HARDCOVER
CHRONICLE BOOKS, 2015

As the Walt Disney Studio entered its first decade and embarked on some of the most ambitious animated films of the time, Disney hired a group of "concept artists" whose sole mission was to explore ideas and inspire their fellow animators. *They Drew as They Pleased* showcases four of these early pioneers, and features artwork developed by them for the Disney shorts from the 1930s, including many unproduced projects, as well as for *Snow White and the Seven Dwarfs*, *Pinocchio*, and some early work for later features such as *Alice in Wonderland*, and *Peter Pan*. Introducing new biographical material about the artists, and including largely unpublished artwork from the depths of the Walt Disney Archives and the Disney Animation Research Library, this volume offers a window into the most inspiring work created by the best Disney artists during the studio's early Golden Age. *They Drew as They Pleased* is the first in what promises to be a revealing and fascinating series of books about Disney's largely unexamined concept artists, with six volumes spanning the decades between the 1930s and 1990s.

FRITZ KAHN

BY UTA VON DEBSCHITZ AND THILO VON DEBSCHITZ
392 PAGES, FULL COLOR
$59.99 HARDCOVER
TASCHEN BOOKS, 2013

Fritz Kahn was a German doctor, educator, science writer, and information graphics pioneer whose brilliant work has all but fallen into oblivion. Chased out of Germany by the Nazis, who banned and burned his books, Kahn emigrated to Palestine, then France, and finally the U.S. to continue his life's work. Though his achievements were numerous, the most notable was the development of creative visualizations to explain complex scientific ideas. While he himself did not draw well, the illustrations and infographics in his books were made by others based upon his instructions. Published on the 125th anniversary of Kahn's birth, and destined to bring his work back into the spotlight, this monograph features more than 350 illustrations with extensive captions, three original texts by Fritz Kahn, a foreword by Steven Heller, and an essay about Kahn's life and oeuvre. Natural science buffs, graphics professionals, and anyone interested in visual expression of ideas will be fascinated by this tribute to Kahn's greatest achievements.



KREMOS: THE LOST ART OF NISO RAMPONI

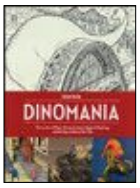
VOL. 1:

INTRODUCTION BY MARIO VERGER
EDITED BY JOSEPH V. PROCOPIO
200 PAGES, BLACK AND WHITE
$27.95, SOFTCOVER
LOST ART BOOKS, 2015

VOL. 2:

FOREWORD BY JERRY CARR
EDITED BY JOSEPH V. PROCOPIO
260 PAGES, FULL COLOR
$34.95, SOFTCOVER
LOST ART BOOKS, 2015

He worked under numerous names—Kremos, Niso, Nys O'Ramp—but he occupies a singular space as Italy's cartooning Casanova, and he finally gets his due in this new two-volume set from Lost Art Books. From the mid-1940s through the early 1960s, Niso Ramponi's work was everywhere—from collaborating with friend Federico Fellini in Italy's animation industry, to drawing newspaper strips, to creating movie posters for Walt Disney. Ramponi made his name, however, in Italy's weekly satire magazines, for which he drew some of the world's prettiest "good girl" gag cartoons and covers for over a decade. Volume 1 collects over 200 of Kremos' black & white cartoons and illustrations, while Volume 2 features 250 of his color comics and covers. Combined, these two essential volumes offer a comprehensive overview of the maverick artist when he was at the height of his powers.



DINOMANIA: THE LOST ART OF WINSOR McKAY

BY ULRICH MERKL
304 PAGES, FULL COLOR
$95.00, HARDCOVER
FANTAGRAPHICS BOOKS, 2015

Winsor McCay, the creator of *Little Nemo in Slumberland*, is internationally renowned as a pioneer in comics and animation. But author Ulrich Merkl's dedicated sleuthing has unearthed a never-published strip by McCay that was lost following the artist's untimely death. Titled simply *Dino*, it opens a surprising new window into McCay's life and work and showcases his exquisitely beautiful and delicate delineations (exactingly reproduced from the original art). Merkl explores the influences McCay brought to the strip, including McCay's own *Gertie the Dinosaur* animated shorts, the animation in 1933's *King Kong*, and the growth of New York City from the Holland Tunnel to the Empire State Building, and traces our love of dinosaurs and monster movies down through the decades. This oversize volume features more than 650 photographs and illustrations (more than 250 in color) most of them seen here for the first time in a century.

THE ART OF HORROR

BY STEPHEN JONES
256 PAGES, FULL COLOR
$40.00, HARDCOVER
APPLAUSE BOOKS, 2015

The Art of Horror is a celebration of frightful images, compiled and presented by some of the genre's most respected names. While acknowledging the beginnings of horror-related art in legends and folk tales, the focus of the book is on how the genre has presented itself to the world since the creations of Bram Stoker and Mary Shelley first became part of the public consciousness in the 19th century. It's all here: from early engravings via dust jackets, book illustrations, pulp magazines, movie posters, comic books, and paintings, to today's artists working entirely in the digital realm. Editor Stephen Jones and his team of contributors have sourced visuals from archives and private collections (including their own) worldwide, ensuring an unprecedented selection that is accessible to those discovering the genre, while also including many images that will be rare and unfamiliar to even the most committed fan. Images of vampires, werewolves, zombies, ghosts, demons, serial killers, alien invaders, and more are represented in ten themed chapters. Quotes from illustrators, and a selection from writers and filmmakers, are featured throughout.

MARC DAVIS: DISNEY'S RENAISSANCE MAN

BY DISNEY BOOK GROUP
208 PAGES, FULL COLOR
$40.00, HARDCOVER
DISNEY EDITIONS, 2014

Walt Disney once said of Marc Davis, "Marc can do story, he can do character, he can animate, he can design shows for me. All I have to do is tell him what I want and it's there! He's my Renaissance man." As such, Davis touched nearly every aspect of The Walt Disney Company during his years with the firm. Davis breathed life into a bevy of iconic Disney characters, including Cinderella, Alice (in Wonderland), Tinker Bell, Maleficent, and Cruella De Vil. Then, in 1962, Walt Disney transferred the versatile Davis to the Imagineering department to help plan and design attractions for Disneyland and the 1964–'65 New York World's Fair. While at Imagineering, Davis conceived of designs for such classic attractions as *Jungle Cruise*, *Pirates of the Caribbean*, and *Haunted Mansion*.

As Davis had so many talents and hats, it is only fitting that this tribute be composed by a multitude of talented writers. Experts in fine art, animation, Imagineering, and filmmaking have come together to honor Davis's contributions to their realms. Each chapter is accompanied by a wealth of artwork, much of which was offered up by Alice Davis exclusively for this book. This volume is both the biography and the portfolio of a man who was, on any given day, animator, Imagineer, world traveler, philanthropist, husband, and teacher.

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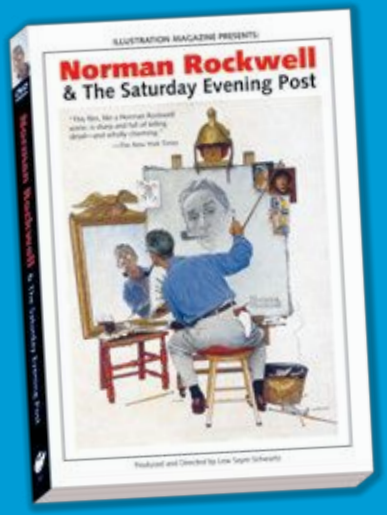

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EXHIBITIONS & EVENTS

Harvey Dunn and His Students

November 7, 2015 through March 6, 2016
The Norman Rockwell Museum, MA

An exceptional and prolific illustrator of America's Golden Age, Harvey Dunn (1884-1952) was a prodigy of legendary artist Howard Pyle, who became an admired teacher in his own right. This first major exhibition of Dunn's art, organized in conjunction with the South Dakota Museum of Art, South Dakota State University, will feature his stunning painterly illustrations for the prominent periodicals of his day, including *Scribner's*, *Harper's*, *Collier's Weekly*, *Century*, *Outing*, and the *Saturday Evening Post*. It will also feature powerful works created for the American Expeditionary Forces during World War I, in which he recorded the unforgettable realities of war, as well as the artist's prairie paintings, inspired by his lifelong love of South Dakota's landscape and history. Original artworks by Dunn's prodigious students, including Dean Cornwell, Mead Schaeffer, Harold von Schmidt, Saul Tepper, John Clymer, Lyman Anderson, James E. Allen, among others, will also be featured.

For more information, visit: www.nrm.org

ILLUSTRATORS 58: Advertising–Institutional–Uncommissioned

January 6, 2016 through January 30, 2016
The Society of Illustrators, NY

The first of a two-part annual exhibition, *Illustrators 58* will feature works by leading contemporary illustrators worldwide, selected by a prestigious jury of professionals. The first exhibit includes works in the categories of Institutional, Advertising, and Uncommissioned. The *Illustrators 58* show will be exhibited throughout the entire building, including the 3rd floor Hall of Fame Gallery. An Opening Reception and Awards Gala will be held on Friday, January 8th.

For more information, visit: www.societyillustrators.org

Mac Conner: A New York Life

March 19, 2016 through June 19, 2016
The Norman Rockwell Museum, MA

This lively installation explores the life and times of illustrator McCauley ("Mac") Conner (born 1913), who grew up admiring Norman Rockwell magazine covers in his father's general store. He arrived in New York as a young man to work on wartime Navy publications and stayed on to make a career in the city's vibrant publishing industry. The exhibition presents Conner's hand-painted illustrations for advertising campaigns and women's magazines like *Redbook* and *McCall's*, made during the years after World War II when commercial artists helped to redefine American style and culture. This exhibition is organized by the Museum of the City of New York and co-sponsored by The The Modern Graphic History Library at Washington University in St. Louis and the Rockwell Center for American Visual Studies at the Norman Rockwell Museum.

For more information, visit: www.nrm.org

Mort Künstler: The Art of Adventure

February 26, 2016 through May 30, 2016
The Long Island Museum of American Art, NY

Mort Künstler: The Art of Adventure presents the first thorough retrospective of the artist's career—from paperback book jackets and men's adventure magazine illustrations, to movie posters, model kit boxes, and advertisements for prominent corporations. Künstler's dramatic images, conceived in every possible genre, will be the focus of the exhibition. His romance, war, and sporting illustrations for *True*, *Argosy*, *The Saturday Evening Post*, *Sports Afield*, *Outdoor Life*, *American Weekly*, *Men's Story* among others, and his contemporary historical paintings that capture the heroes and battles of the American Civil War, will be on view. The exhibition will document the artist's transition from traditional illustrator to historical narrative painter, whose limited edition signed prints have attracted a large and appreciative audience. Künstler's artistic influences, which include Winslow Homer, Frederic Remington, N.C. Wyeth, and Norman Rockwell, will be explored and represented in the exhibition.

For more information, visit: www.longislandmuseum.org

Know of any upcoming exhibitions or events related to the world of art and classic illustration? Email: illomag@gmail.com

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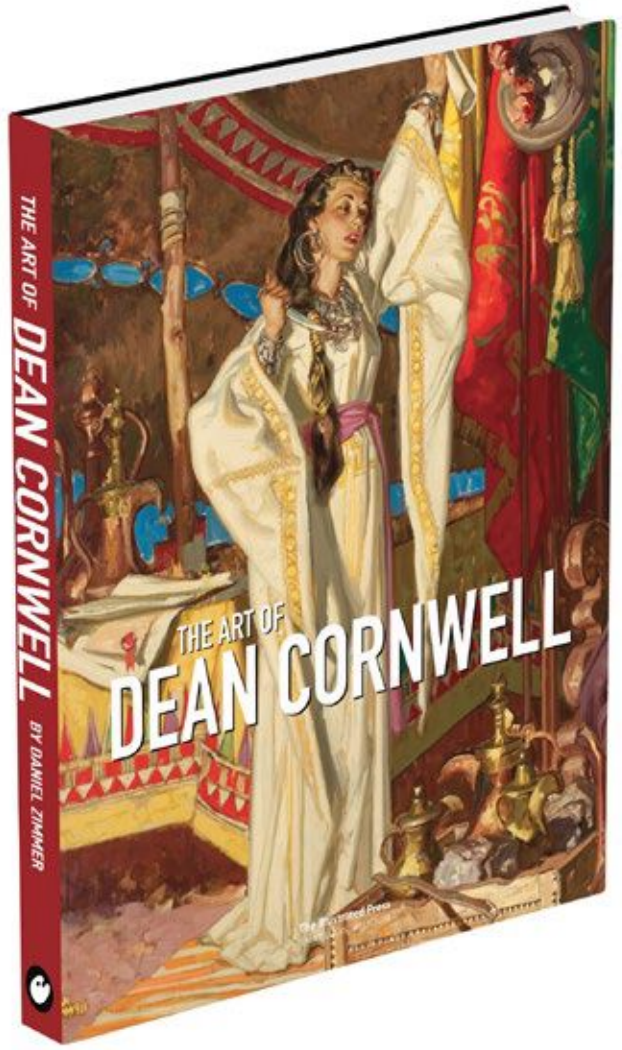

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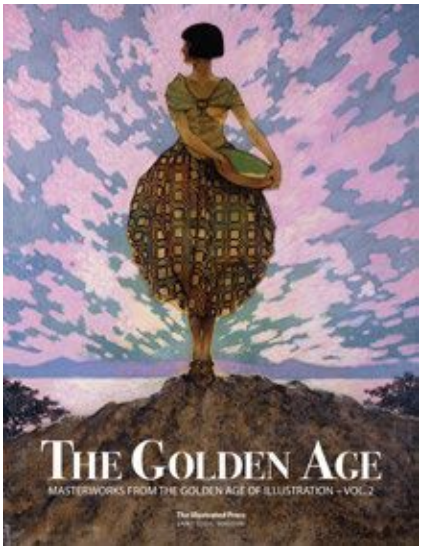

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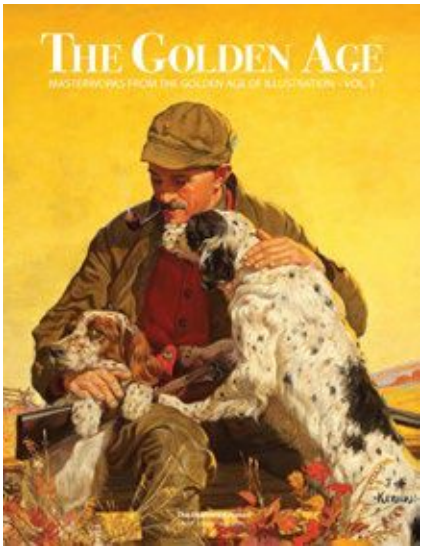

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